

REPETITION IN JAINA NARRATIVE LITERATURE

§ 1. *Introduction*¹

By using the word «repetition» in the title of the present paper we do *not* want to indicate that we are concerned with a well-defined phenomenon. As a consequence, no systematic presentation or classification can be envisaged. We can also not claim to have come across specific repetition phenomena which have not been noticed previously. What we propose to do is this: In order to understand repetition in Jaina narrative literature (mainly but not exclusively narrative repetition) we shall study certain sections of the literary material where repetition is an important element. Our approach is therefore midway between strategies which emphasize the «general» (general theories) and strategies which focus attention on the «particular» (particular pure and simple, particular in the sense of «irregular»).

The paper is specialized in character but not isolated. Several points were discussed with colleagues (B. Bhatt, M. Pfeiffer, C. Tripathi), and the publications mentioned include a few titles which do not belong to the field of Indology (and which are concerned with theory). In one or two cases express acknowledgement has been postponed to a later occasion. We are grateful to the Bhāratiya Jñānapīṭha (Delhi) for their permission to reproduce part of a diagram from Ksu. Jinendra Varni's Jainendra Siddhānta Kosā (fig. 8). C. Schlieker has prepared the typed sheets and helped us in finalizing the English text.

Repetition is found in narrative and non-narrative literature, and as a structural factor it is common to Jaina and Buddhist tradition. But if we compare repetition in Jaina literature with repetition in Buddhist literature, we cannot fail to notice differences in the character

1. For abbreviations refer to § 21 and to *Āv Studies I*, pp. 47-9.

of the phenomena as well as differences of emphasis (« former Jinas » more important than « former Buddhas »). It would also appear that in modern research Buddhism was mainly studied as an « Erlösungs-religion » (*dhamma*) and as a subject of interest to historians (*Buddha*, *saṅgha*), whereas Jainological studies — though still in a less advanced stage — were free from such factors. Thus the Universal History (with its repetitions) played right from the beginning an important part in all surveys of Jainism whereas in the study of Buddhist literature the more extravagant forms of religious imagination received less attention².

Repetition is also found in Brahmanical literature (*avatāras* in Vaiṣṇavism, *lambhas* in the Br̥hatkathā). But there it is less pronounced. Here and elsewhere we have an especially close connection between Jainism and Buddhism, a fact which is not always easy to describe in historical terms (mutual influence? early contacts? common Indian heritage? common « Māgadhan » heritage?).

We cannot include such a wide field of issues in our present survey. As indicated above we shall concentrate on certain sections of Jaina literature where repetition is of special importance. On the one hand we have to consider « Varga Literature » (canonical), on the other the « Universal History » or « history of the sixty-three great men » (partly canonical and partly later than the canon). See §§ 2-8 and 9-15 respectively.

§ 2. Varga Literature in General

In the present context it is convenient to isolate a certain section of canonical literature and to employ for the works concerned the general term « Varga Literature ». This comprises the following works (or rather « texts »):

- aṅga 6 Jñātādharmakathāḥ II (8,5 pp., 0,34% of the canon)
- 7 Upāsakadaśāḥ (34 pp., 1,38%)
- 8 Antakṛddāśāḥ (29,5 pp., 1,20%)
- 9 Anuttaraupapātikadaśāḥ (7,5 pp., 0,30%)
- 11 Vipākasūtra (46 pp., 1,86%)

2. Access to relevant topics has been facilitated due to the *Mythologie des Indischen Buddhismus* by GÜNTER GRÖNBOLD (*Wörterbuch der Mythologie*, ERNST KLETT VERLAG, Stuttgart). The character of the *Wörterbuch* made a compact treatment of earlier and later mythological matter compulsory.

- upāṅga 8 Nirayāvalikāḥ (15 pp., 0,61%)
- 9 Kalpāvatamsikāḥ (2 pp., 0,08%)
- 10 Puṣpikāḥ (15,5 pp., 0,63%)
- 11 Puṣpacūlikāḥ (2,5 pp., 0,10%)
- 12 Vṛṣṇidaśāḥ (4 pp., 0,16%).

The total of upāṅgas 8-12 is 39 pp. (1,58%), the total of all the texts is 164,5 pp. (6,66%)³. Varga texts show similarities in content, structure, and vocabulary (details below). This was the guiding principle for the ancient redactors when the canon was arranged in its present form. However, similarity exists only to some extent, and proximity in the canon does not mean that all the ten texts form one single block (see above). Nor can we speak of an « arrangement of the texts ». This could create the impression of true works which already existed but had, at a certain point of time, to be integrated into the set-up of the canon. Only in some cases is this valid, while in other cases literary material of the *varga* type had to be utilized or even enlarged in order to obtain twelve (eleven) *aṅgas* and twelve *upāṅgas* as complete sets. « *Varga* » stands for « chapter » and is frequently used in Varga Literature. Only for this reason do we employ « Varga Lit. » as a generic term (thereby following W. Schubring, see § 3 *infra*, end).

Varga Literature is narrative with a scattering of dogmatical matter. Its main peculiarity is the casual and sketchy repetition of stories. Any given story may be multiplied by the instruction to repeat it in full with a few minor changes (name of the hero etc.). Thus we have side by side genuine stories, hypothetical stories, and intermediate cases. Such stories often form chains of ten. This uniformity is reinforced by other factors: clichés are used freely (« *varṇaka*-repetition »), the same names occur in more than one *varga* text, and *upāṅgas* 8-12 are traditionally considered to form one block (*upāṅgas* 8-12 = Nirayāvalikāśru-taskandha, *vargas* 1-5). We have to distinguish between the extant Varga Literature and Varga titles (works, chapters) mentioned in traditional lists (Sthāna, Nandī). These lists (compare § 17 on « ancient criticism ») reflect an early stage in the development of Varga Literature. The texts and the manuscript material have been studied by A. Weber, W. Schubring, H. R. Kapadia, J. Deleu (systematic study), C. Tripathi, and K. K. Dixit⁴.

3. Calculation on the basis of the *Suttāgame Edition* (32 *suttas* and *pariṣiṭṭha* 1, 30 lines per page). For the importance of quantitative data refer to BRUHN, *Āv Studies*, I, p. 40, point 7. [Our *Suttāgame* total: 2469 lines.]

4. A. WEBER, *Ind. Stud.*, 16, pp. 306-26, 335-41, 418-25. A. WEBER, *Verzeichnis*, 1988, nos. 1792-1814, 1818-1821, 1854-1860. W. SCHUBRING, *Worte*, pp. 5-8. W. SCHUBRING, *Doctrine*, p. 79, lines 2-14; p. 82, lines 2-5; §§ 46, 49. W. SCHUBRING, *Nāyā*, pp. 7-9, 78-9 (78-9 = supplement by J. DELEU). H. R. KAPADIA, *Cat. BORI*, 17, 1, nos. 124-158, 173-181, 255-265. J. DELEU, *Nir.*, passim et pp. 149-50 (English Summary). C. TRIPATHI, *CJMS*, ser. nos. 1-6, 9-10. K. K. DIXIT, *EJ*, pp. 62-75 (points of contact with our discussion). Individual works have also been scrutinized by other scholars.

§ 3. *Varṇaka-Repetition and Hero-Variation*

Repetition in Indian literature can be studied in more than one way. Scholars have made numerous observations in different parts of Indian literature, narrative and non-narrative, which demonstrate the enormous role played by repetition. But it is difficult to arrange the material in a rational manner, and we have collected observations (and comments) on repetition in a footnote⁵ without precisely being able to state what we have included and what not. On the whole we have included cases of *non-stylistic repetition*, cases which have been labelled by the scholars as « endless (tedious, etc.) repetitions ». Refer also to § 15 for the academic milieu which appreciated such developments.

Under the circumstances it would seem advisable to concentrate on specific literary genres as limited and uniform sections of the material. On a « subdivisive » level typology should be easier than on a « regional » level. Instead of a great variety of developments we have a limited number of structural factors. Also, the uniformity within the genre offers certain advantages which are of practical importance: identity of the language, recurring names in stories, similar form (verse, prose; prolix style, condensed style), similar phrases, and so on — i.e. identity in one or more respects. It is for these reasons that we concentrate in the present paper on the two genres mentioned in § 1: Varga Literature and Universal History.

In the case of Varga Literature we are concerned with two types of repetition as indicated in the above title. Both types contain a more general element, and there may be distant analogies even in modern books (quotations etc.). However, we shall not try to coordinate in a systematic manner the phenomena in Varga Literature with developments outside it.

For the description within the genre we may choose between different levels of abstraction. We shall first define the phenomena (describing them as « ideal types », but not in detail) and afterwards

5. BHATT, Ni., p. XV. DELEU, Nir., pp. 90-1, 91-5. R. O. FRANKE, *Dīghanikāya* (Göttingen, 1913), pp. L, LXXVI. W. GEIGER, *Pāli, Literatur und Sprache* (Straßburg, 1916), p. 8. J. GONDA, *Stylistic Repetition in the Veda* (Amsterdam, 1959), pp. 37-8, 315. H. JACOBI, *ZDMG*, 34, 1890, p. 179. LEUMANN, *Aup.*, pp. 21-31 (see « Anmk. » on p. 21). A. METTE, *WZKS*, 17, 1973, pp. 21 foll. H. OLDENBERG, *Die Lehre der Upanishaden* (Göttingen, 1923, 2. Aufl.), pp. 154-56. H. OLDENBERG, *Buddha* (Stuttgart und Berlin, 1921, 8-9. Aufl.), pp. 200 foll. PTS *Pali-English Dictionary* (*peyyāla*). D. SCHLINGLOFF, *Die altindische Stadt* (Wiesbaden, 1969), pp. 6-9. SCHUBRING, *Nāyā*, p. 7. J. S. SPEYER, *Avadānaśataka* (reprint: 's-Gravenhage, 1958), pp. XVI-XVIII, XXV, C. B. TRIPATHI, *Fünfundzwanzig Sūtras des Nidānasamyukta* (Berlin, 1962), p. 12. E. WALDSCHMIDT, *Das Mahāparinirvāṇasūtra*, Teil I-III (Berlin, 1950-51), pp. 517-18. E. WALDSCHMIDT, *Von Ceylon bis Turfan* (= *Kleine Schriften*), Göttingen, 1967, pp. 279-82. WEBER, *Bhag.*, I, pp. 379-83. WEBER, *Ind. Stud.*, 16, pp. 231-32. E. WINDISCH, *Māra und Buddha* (Leipzig, 1895), pp. 37-39. M. WINTERNITZ, *A History of Indian Literature*, II (Calcutta, 1933), pp. 280-81 (on the *Avadānaśataka*).

supply the details (conspectus and commentary). The last step in this direction (*maximum* of concretion) would be a new edition of a text. The selection and combination of the three procedures is not subject to any general rule but depends on the circumstances.

A *varṇaka* shall be defined as a description of a typical object or person or event. Such *varṇakas* can be used again and again as the objects etc. (e.g. cities) occur repeatedly in the stories. One and the same cliché can be used for Campā, Rājagṛha, Śrāvastī etc. Since this *varṇaka-repetition* is a regular feature of our texts we require an adequate vocabulary to analyse the situation. We have to distinguish between the « source-passage » and the « target-passage », the former supplying the « *varṇaka* » needed to fill the latter (which otherwise would remain a mere torso). The *varṇaka* may be short or long, the source-passage can be in the same work (nearby or at some distance) or in some other work. Again we have to distinguish between the actual text (complete or not) and reference devices (such as *jāva*, *evaṃ*, etc.).

From the point of view of abstract logic, *hero-variation* is the very opposite of *varṇaka-repetition*. We are not told what is to be repeated but we are advised what is to be changed. A story is narrated (= « narrative unit »), and afterwards we are told that this very story is to be repeated a certain number of times with other names substituted for the hero (= « variation unit », i.e. instruction for variations). The sum of repetitions is not uniform, and the changes may affect more than one detail (e.g. name of the queen in addition to the name of the king). And although we have strictly speaking only the variations (new names for the hero but not a word of the story) we must include this technique amongst the various forms of repetition.

Whereas *varṇaka-repetition* exists also outside Varga Literature, we find only few instances of *hero-variation* which do not belong to this literary field. It is therefore the latter phenomenon (*hero-var. plus/minus* decadic subdivision) which leads us to the establishment of the genre. Refer for Varga Literature to W. Schubring⁶ and J. Deleu⁷ (both scholars use the expression « *vagga* texts »). For the technique of *hero-variation* refer to A. Weber⁸, W. Schubring⁹, and J. Deleu¹⁰. For non-narrative passages which are in their structure related to *hero-variation* refer to J. Deleu¹¹.

Varṇakas occur in various Buddhist works (fn. 5: E. Waldschmidt et alii), but there are no traces of them in the epic or in the Pañcatantra. Descriptive formulas such as *nīla-jīmūta-saṃkāśa* (epic) and *kṣut-kṣāma-*

6. SCHUBRING, *Doctrine*, p. 82, lines 2-5 (§ 42).

7. DELEU, *Nir.*, p. 149, paragraph 6.

8. WEBER, *Ind. Stud.*, 16, p. 312 (*anga* 6), etc.

9. SCHUBRING, *Worte*, pp. 5-7; SCHUBRING, *Doctrine*, p. 90, lines 8-13 (§ 46, beginning).

10. DELEU, *Nir.*, p. 83.

11. DELEU, *Nir.*, p. 83, fn. 19; DELEU, *Viy.*, pp. 260-62.

kaṇṭha (Pāṇicantra) are very short and belong to a different milieu. Hero-variation is isolated as a literary development but it can be connected with Jaina scholasticism (dialectics of the Vyākhyāprajñapti) and with the structure of the folktale (changing heroes, identical events). The comparison with an earlier contribution¹² shows that an accurate description of repetition phenomena is more difficult than would appear at first sight.

§ 4. Conversion Stories

The heading of this section is derived from the title of § 19 in Deleu, Viy. It seems practical, and this has been indicated by J. Deleu himself¹³, as well as by K. K. Dixit¹⁴, to employ the term so as to include all stories about conversion-and-mokṣa. Here « conversion » is understood in its narrowest sense or in the sense of « *virāga-shock* ». *Abhinīṣkramaṇa* and *upasarga* motifs may or may not form part of the sequence of events. Many of these numerous stories show little imagination, but it seems necessary to study not only the great biographies demonstrating this pattern (Gautama Buddha, Vardhamāna Mahāvīra) but the poorer specimens as well. Also it should be possible to classify the material by establishing a motifeme sequence or motifeme sequences¹⁵. The Varga Literature consists mainly though not exclusively of conversion stories, and these form also the link between Varga Lit. on the one hand and the Vyākhyāprajñapti on the other¹⁶. B. Bhatt stresses inter alia the relationship between Vyākhyāprajñapti phrases such as « *dukkhāṇam antaṃ karehiti* »¹⁷ and the title of the 8th *aṅga* (« Antakṛd-daśāḥ »).

§ 5. Antakṛddaśāḥ

We have selected the 8th *aṅga* Antakṛddaśāḥ in order to demonstrate the main types of repetition (§ 3) as found in Varga Literature. Ant. has been studied by A. Weber¹⁸ and W. Schubring¹⁹. The translation by

12. K. BRUHN, *OLZ*, 70, 1975, columns 499-500 (review of DELEU, *Nir.*, DELEU, *Viy.*, and of a third publication by J. DELEU).

13. DELEU, *Viy.*, pp. 40 foll.: enumeration of various stories some of which are not (or not in the first place) « conversion-stories » in the strict acceptance of the term.

14. K. K. DIXIT, *Sambodhi*, 1, 1972, p. 71 (review article on DELEU, *Viy.*).

15. A. DUNDES, *Analytic Essays in Folklore* (The Hague, 1975), pp. 61-72.

16. DELEU, *Viy.*, pp. 42-3.

17. See also *infra*, B. BHATT § 4.

18. WEBER, *Ind. Stud.*, 16, pp. 319-23 (English translation in « *Indian Antiquary* » 20, 1891, pp. 19-21). « 93 » (= *ajjhayaṇa* total) is a misprint for « 90 ».

19. SCHUBRING, *Worte*, pp. 6-7 (especially p. 6, lines 25 foll.). SCHUBRING, *Doctrine*, § 46 (paragraph on *Ant.*).

L. D. Barnett (Barnett, Ant.) was to a large extent the basis of our analysis. For the Digambara concept of ten *antakṛts* (appearing under each of the 24 Jinas) refer to the dictionaries ²⁰.

Ant. is a work of Varga Literature, and as such has been introduced by our observations on this genre in §§ 2-4. The works or texts of the Varga Lit. are not as uniform in character as one might expect, and a certain lack of uniformity is also observed if we compare the eight chapters or *vargas* within Ant. in relation to one another. There is a dichotomy of « narrative units » and « variation units », as mentioned in § 3 supra. But some narration units are more original than others. Likewise some variation units are more detailed than others (differences which are irrelevant if taken by themselves but which cannot be ignored in an analysis). Here we mention only the more noteworthy motifs from the narrative units:

Gautama (I, 1)	parents want to see their son at least one day in royal state ²¹ ;
Gajasukumāra (III, 8)	mother (Devakī) separated from her children, trial-story (Gajasukumāra), Kṛṣṇa and the brick-carrier;
Padmāvatī (V, 1)	prophecy (Kṛṣṇa's future, destruction of Dvāravatī);
Arjunaka (VI, 3)	man (Arjunaka) possessed by a <i>yakṣa</i> , trial-story (again Arjunaka);
Atimukta (VI, 15)	boy-friar (Atimukta) ²² .

The eighth and last *varga* differs in its structure from the rest and is mainly concerned with dogmatical matters (*upavāsa* arithmetics).

§ 6. General Analysis of *Antakṛddasāh*

Before starting our exposition we have to warn the reader that *Antakṛddasāh* is a work where « understanding » (*Verstehen*) is not to be used in the usual sense. We have to disentangle a literary composition which is (along with others) exceptional even by ancient Indian standards.

20. JSK I, p. 2, JSK IV, p. 68^a. JLA I, pp. 83-4.

21. SCHUBRING, *Nāyā.*, p. 12, lines 21 foll.; p. 15, lines 13 foll. (parallel version in Jnātrdharmakathāh I, 1).

22. SCHUBRING, *Worte*, p. 19 (parallel version in the Vyākhyāprajñapti: DELEU, *Viy.*, V, 4, 3).

Along with our text the reader will have to use not only figs. 1-2, but also the translation (Barnett, Ant.) and an edition, preferably the pothī edition used by us²³. The *terms* — varṇaka-repetition (va^aREP in figs. 1-2), hero-variation (hero-VAR, heroine-VAR), narrative unit, variation unit — will be useful, although some of the structural features are not fully covered by them.

As Ant. consists of eight *vargas* we have divided the conspectus (figs. 1-2) into eight boxes (III and VIII divided for technical reasons). Details on the *vargas* as such are found in the inserted panels (three in each box, see below). We have presented the text of Ant. as a sequence of units, described in an abbreviated manner and preceded by the numbers of the lines in our pothī edition (p. 1^a = lines 1-5, p. 1^b = lines 6-15, ...). Thus the first unit appears on lines 1-3, and the last unit on lines 578-583.

In each box, the panel in the right hand corner mentions the pages of the pothī edition, the pages of the translation, and the sūtras (sūtras according to the pothī ed.). The upper panel to the left always has two lines, of which the first reads as follows: « *varga* I, *adhyayanas* 1-10: pp. 5-37 of the pothī ed. ». Before explaining the rest of the panels we have to direct our attention to the sequence of units.

Following the distinction introduced in § 3, we shall first of all isolate nine « narrative units »:

I, 1: Gautama	9-35
III, 1: « Aṇīyasa »	42-55
III, 8: Gajasukumāra	59-219
V, 1: Padmāvatī	237-294
VI, 1: « Maṅkai »	305-311
VI, 3: Arjunaka	311-404
VI, 15: Atimukta	414-448
VI, 16: « Alakkha »	449-453
VIII, 1: Kālī	463-497.

Five of these nine stories have already been mentioned in § 5. Whatever the reader may feel about the originality of the individual accounts, the literary substance of Ant. is contained in this group of nine stories (and nine *adhyayanas*). Also the series has a common negative factor: The stories quote from other works (varṇaka-repetition), but they are no devices for the repetition of textual elements in Ant. itself.

23. ĀgS 23, 1920: *Śrīmad-Antakṛddāśāḥ* and *Anuttaraupapātikadaśāḥ* published together.

This is the function of the remaining part of the text which consists of mere « variation units » (hero-variation). The picture is blurred by two factors. (i) « Varnaka-repetition » and « hero-variation », which were originally distinct phenomena, tend to converge (not, however, to the point of producing borderline cases). Some of the *varṇakas* are quite large (no longer clichés of limited size but considerable portions of a story), and some have their source-passage in Ant. itself. Again some of the *variation units* present a scattering of text. (ii) In Ant., each case of variation counts as one *adhyayana*. But these figures (contained in the *text* and not in doubtful colophons) do no justice to the literary form of Ant. and produce « *adhyayanas* » which consist sometimes only of a single name. Ant. has single, self-contained cases of variation and series of variations (difference in the text form). We consider a series as *one block* (not numbered but treated as such in the conspectus). Therefore, the number of our blocks (narrative units and variation units taken together) is much smaller than the number of *adhyayanas*. Ant. IV, 1 is one block and Ant. IV, 2-10 another block.

We can now return to the panels of the conspectus. The second line of the upper panel to the left mentions the lines of our edition where the « *kārikā* » occurs. « *Kārikā* » is the expression used by A. Weber²⁴ for the enumeration of the names of the heroes (heroines) as given in the various *adhyayanas*. The *kārikās* appear at the beginnings of the eight *vargas* (*Varga I*: lines 8-9 = *Āryā* « *Goyama Samudda Sāgara Gambhīre ceva hoi Thimie ya / ...* »). The lower panel to the left shows the internal organization of the *varga*. Figure « 1 » stands either for a narrative unit or for a simple variation unit (single case of variation). Higher figures (« 4 », « 5 », etc.) stand for complex variation units (series of 4, 5, etc. cases).

§ 7. Specifications vis-à-vis § 6 (and figs. 1-2)

(*Narrative units*:) Our analyses (in parentheses) of the nine narrative units of Ant. do not refer to their contents but to the works which are required to fill the gaps. These works are enumerated after the abbreviation *va°REP*, e.g. « *va°REP* (Ant., ...) ». The titles are abbreviated and appear in alphabetical order. If the *varṇaka* to be supplied is very short, we put the title of the work in square brackets; if it is very long, we mark this by underlining. Our data is perhaps not very accurate, but it gives an impression of the situation. Again the three types (square brackets, no symbol, underlining) are not to be understood as an attempt at classification, but as a cautious hint. In the case of underlining, the *varṇaka* is only a *varṇaka* by name: actually the text to be inserted

24. A. WEBER, *Ind. Stud.*, 16, pp. 320 and 322.

may cover several folios (see § 6 on « large *varṇakas* »). *Varṇaka*-repetition in Ant. is no uniform strategy.

(*Variation units:*) Here we distinguish between three different types which are marked by raised figures (hero-VAR¹⁻²⁻³). Figure 1 means that only the name of the hero is given in the text. Figure 2 refers to the technical instruction to repeat the story with a new name for the hero and with some additional substitution: *evaṃ* (follows the new name for the hero), *navaraṃ* (follows the additional substitution). Figure 3 says that initially the semblance of a true story is created: *teṇaṃ kālēṇaṃ* (follow a few words of text). However, there is no complete story, and what matters are only the instructions for repetition (with substitution) which appear at the end of the unit. There are also intermediate cases, but instead of employing double or triple figures we have used in all these cases figure 2 (which is thus slightly ambiguous).

On the whole, the persons designated by us as heroes (heroines) are in the centre of the stories. But the main point is that these heroes or pseudo-heroes (Gautama etc.) reach salvation. This happens either in this existence or (*Varga* I) after an intermediate divine existence in Mahāvideha. The two formulas are not restricted to Ant.²⁵ There existed « *mokṣa*-accounts » with two allomotifs: (i) liberation in this existence, (ii) reincarnation as a god and liberation in Mahāvideha.

All references contain the risk of chain formations (text A refers to text B, and text B to text C). The problem becomes acute when we have to say « which » story is to be repeated according to the instructions of a variation unit. There is sometimes an element of double referencing when a series of variations follows after a single case (e.g. compare lines 223-224: repetition of III 9? of I 1?).

§ 8. Further Specifications

Before concluding the treatment of Ant. we have to mention a few points which are not (or not directly) connected with repetition.

The work consists of *vargas*, *adhyāyanas*, and *sūtras*. The rationale of *sūtra*-division is a more general problem. For the *adhyāyanas* we refer the reader to § 6, fig. 2 (right hand side), and to the end of the present section. Here we shall merely discuss the *varga* division. One might expect that each *varga* consists of one narrative unit followed by variation cases (i.e. 1 + N *adhyāyanas*). This, however, is not the case, as made clear by figs. 1-2. The *jai*-phrases form a technical detail which is connected with the *vargas*. Ant. as such, all of its eight *vargas*, and all the initial *adhyāyanas* (I, 1; II, 1, etc.) are introduced by *jai*-phrases. (We will ignore one or two possible irregularities in the case of the

25. See *infra*, B. BHATT § 4.

adhyayana introductions.) We have marked in figs. 1-2 the lines with the *varga* introductions (Il. 5, 37, 40, etc.) with a single asterisk (see the panels), and the line with the introduction to Ant. (1. 3) with a double asterisk. The *jai*-phrase for Ant. is preceded by a stereotype introduction, the so-called «Ajjā Suhamma frame»: Sudharman — fifth *gaṇadhara* and spiritual successor of Mahāvīra — stays near the city of Campā. There he is questioned by his disciple and spiritual successor Jambū about the work to be narrated (Jñātṛdharmakathāḥ, Antakṛd-daśāḥ, etc.)²⁶. In his translation, L. D. Barnett has supplied the *varṇakas* for the initial portion of the frame (sources in this case not given in our conspectus). The concluding portion of the frame is found in lines 578-579. This contains one *varṇaka* which is found on p. 11 of the translation. The colophon (lines 579-582) gives the *adhyayana* totals for the eight *vargas* found in Ant. — but there is a minor discrepancy between the extant text and the colophon: *varga* II has 8 *adhyayanas* in the text and 10 according to the colophon. Besides that, the colophon uses the term *uddeśaka* instead of *adhyayana*.

Varga VIII (10 heroines) employs the patterning of hero-variation for the exposition of ten different modes of fasting. Thus the variation units are more substantial than in the previous cases. We have therefore given the names of the heroines (Sukālī, Mahākālī, etc. besides Kālī or no. 1). Otherwise we mentioned the names only in the case of the narrative units (see the list in § 6 and the conspectus). The numbers for *adhyayanas* VIII, 2-10 have been added.

A few proper names (in quotation-marks) have been given in their original Prakrit form.

§ 9. The Universal History

Literature on the Universal History is different from *Varga* Literature in so far as the latter potentially carries possibilities of endless variations whereas the former is concerned with a definite mythological subject, the history of the sixty-three great men. However, in terms of complexity and quantity we can hardly compare one with the other. The Universal History produced a literature in its own right whereas our so-called «*Varga* Literature» is a very limited development.

Both literary genres demonstrate systematic forms of narrative repetition. We shall, however, not start by mentioning the points of contact. We shall first of all describe the Universal History as a mythological theme which underlies various literary works (§§ 9-10). In the five sections that follow (§§ 11-15) we shall try to analyze some of the more important Śvetāmbara works with reference to the UH.

26. A. WEBER, *Über das Čatruṇjaya Māhātmyam* (Leipzig, 1958), pp. 4-5. A. WEBER, *Ind. Stud.*, 16, pp. 306-7. SCHUBRING, *Worte*, p. 8. SCHUBRING, *Doctrine*, § 22. DELEU, *Nir.*, pp. 78-9. PPN I, p. 270.

The Universal History is not isolated in the ancient Indian milieu. There are structural parallels and parallels of content in Buddhist mythology (§ 1), and there are many parallel motifs in Brahmanical literature (even if we ignore all those Jaina narrations which did not belong to the nucleus of the UH but were included later). Some points of contact are less known than others, and publications of a more general character treat the three traditions separately. The UH has been studied by several scholars²⁷.

It is difficult to say how the UH (Śvetāmbara version) developed. We have earlier (canonical, post-canonical) and later sources, and taken in its entirety the material is of considerable extent. What strikes us is that on the one hand data in the canon is limited and somewhat scattered, while on the other hand fairly early canonical works (« middle-canonical ») already depict facets of the UH which presuppose a fairly advanced stage of its development. Thus we have no « proto-history ». On the whole we can divide the Śvetāmbara literature on the UH into three sections: Hemacandra's encyclopaedic version (12th century), earlier versions (differing in date, size, character, and all incomplete), and later versions (incomplete, unoriginal).

The basic impression for the student of the UH is clarity. If there is anything « easy » in the vast domain of Jaina thought, it certainly is — or seems to be — the UH: a clear chronological background (« our » *avasarpinī* with its six subdivisions), a limited number of well-defined series (24 Jinas, 12 Cakravartins, 9 Triads²⁸), and systematic repetition as the overriding principle: members of the same series have similar biographies. All this is summed up by H. von Glasenapp on p. 261 of his book on Jainism²⁹. There are, nevertheless complications and irregularities. We will try to enumerate such cases in a list³⁰. For simplicity's sake we shall introduce for our discussions on the UH the neologism « *sarpinī* » as a general term for both « *avasarpinī* » and « *utsarpinī* ».

(1) The system (63 great men) according to the table on p. 261 of von Glasenapp's Jainismus belongs to *our* *sarpinī* and to *our* continent (Bharataṣṭra, the southernmost continent of Jambūdvīpa). But there are other systems (following the same pattern) in other *sarpinīs* and/or

27. In the present context we mention the following: VON GLASENAPP, *Jainismus*, pp. 244-310. SCHUBRING, *Lehre*, §§ 12-15. J. DELEU, *Die Mythologie des Jainismus* (Wörterbuch der Mythologie, cf. fn. 2 *supra*). For details of the Digambara tradition refer to T. N. RAMACHANDRAN, *Tiruparuttikunram and Its Temples* (Madras, 1934), pp. 165-235, pp. iii-iv. For « Manus and their periods », « dynastic lists », etc. refer to S. JHA, *Aspects of Brahmanical Influence on the Jaina Mythology*, Delhi, 1978.

28. Baladevas, Vāsudevas and Prativāsudevas. The collective term for the first two categories is *daśārha*. The members of the last category may or may not be counted as *mahāpuruṣas* so that the total is either 63 or 54.

29. See § 27.

30. Some items of our list are also included in VON GLASENAPP'S, *Jainismus*, although they could not be considered in the table of p. 261.

on other continents. This means a multiplication not only of the figures within the series of one system but of the system as such.

(2) The 63 great men of our system are spread over 32 periods (so-called *grhas*) — a technical device for the organization of the narrative material within the *avasarpinī*. For the exact distribution the reader is referred to fig. 8³¹.

(3) Each great man is related to three dimensions and part of three series: systematic, genealogical, and karmic dimensions (Rṣabha = 1st Jina / son of Nābhi / last member in a chain of reincarnations).

(4) An underlying principle (which is non-repetitive) is « deterioration », the Golden Age at one end and the destruction of life at the other. This is seen inter alia as a regression in number, e.g. in the life-span of the Jinas (fig. 8). The regression is *irregular* or *semi-irregular* (e.g. compare the varṣa-sahasra sequence in fig. 8).

(5) There are irregularities in the general structure which do not belong to the field of regression. Thus Jinas 16, 17 and 18 — and only these three — are Jinas and Cakravartins at the same time.

(6) The material of the UH is either repetitive or non-repetitive. In the former case, we have three main types of repetition: slot-filler repetition, repetition of stereotype episodes, repetition of tale-types (of motifeme sequences). The three categories of mahāpuruṣas are not uniform in this respect. Again the different biographies within one and the same series contain a varying amount of non-repetitive material (= original material). There are also fluctuations in the rendering of the « stereotype episodes » (§ 14).

(7) There are similarities between the Jina (« Dharmacakravartin »), the Cakravartin, and the Vāsudeva (« Ardhacakravartin »).

Our list is analytical and abstract. It does, for example, not say (point 1) how many systems there are in all, nor does it indicate (point 3) whether the three dimensions are correlated in one way or the other.

Above, we have characterized the « earlier versions » of the UH as « differing in date, size, and character, and all incomplete ». Here, and in the case of Varga Literature, it is problematic to explain away structural features by historical hypotheses. It can be argued that the present Varga Literature is a substitute for an earlier Varga Literature which

31. The table is part of the commentary tradition within the Āvaśyaka cluster. Our fig. 8 is based on the table found on p. 251 of the edition of Jñānasāgara's Avacūṛṇi (DLJP 108). « Nārāyaṇa » (third column) is another name of Lakṣmaṇa. Due to the rapid regression, it was necessary for the ancient authors to use changing units (see columns 4 and 5 for height and life-span). A *pūrva* is 8.400.000². Rṣabha's life-span was « 84 *pūrva-lakṣāḥ* » (84 *lakṣa-pūrvāṇi*) or « 84 × 100.000 × 8.400.000² ».

was lost. But although this may be correct it will never explain — as is intended in that line of argument — the *peculiar character* of the extant works. Even in ancient days there was a huge mass of narrative literature (always adaptable to catechetical requirements) which could have been used to replace what had been lost. Similarly it is quite possible that a complete version of the UH existed in earlier times but fell into oblivion for one reason or the other. But considering the fact that there were intense literary activities in the canonical and post-canonical periods it is surprising that during a thousand years or so no comprehensive version of the UH has been prepared. Śilāṅka, who lived before Hemacandra and beside him was the sole Śvetāmbara author who wrote a « complete » version of the UH, used it mainly as a frame for his literary activity and treated all those biographies which were of no interest to him in a superficial manner. Obviously, the UH was not *en vogue* during those centuries and things were left as they were. It can likewise be synchronically argued that the tabular matter was considered as the general background and that *every author was free* to relate selected portions in full.

Multiplication of mythological figures is common in Indian tradition. Whatever the historical roots, it is possible to multiply a figure, i.e. to transform an individual into a type. Normally, this procedure is connected with the fabrication of names and the construction of a chronological frame (different representatives of the type in different periods). Narrative elements are however no basic requirement. For us, the absence or presence of narrative elements (connected with each individual figure) is the criterion for using either the term « multiplication » or « repetition » (strictly speaking « multiplication plus repetition »). In the case of the UH (63 great men and 7 Kulakaras in « our » system) we are concerned with « repetition ».

Another related phenomenon is what we would call « categorization ». Here the movement is in the opposite direction: different stories are made similar so as to form one category³². Normally, stories combined in one « category » have intrinsic motifemic similarities, and this similarity can be reinforced by the generalization of certain features. Such developments are not missing in the UH. But as they are not part of our discussion we mention here only the Brahmanical *avatāra* doctrine as the easiest way of demonstrating what is meant.

§ 10. *The Jinas in the Universal History*

In the case of the 24 Jinas of our system we are mainly concerned with slot-filler repetition and standard episodes. The terms « slot » and

32. The opposition has been emphasized in an earlier contribution on repetition in Jaina (etc.) narrative literature: K. BRUHN, *Śilāṅkas Cauppaṇṇamahāpurisacariya*, Hamburg, 1954, pp. 134-35.

« filler » have been used in linguistics and in folklore studies. Instead of an abstract definition we supply an example:

SLOTS (all Jinas)	FILLERS (Jinas nos. 1-2)
name of the Jina	Rṣabha Ajita
parents of the Jina	Nābhi and Marudevī Jitaśatru and Vijayā
royal residence	Ayodhyā Ayodhyā

Typical of slot-filler repetition is the śāstraic precision and the dichotomy of narrative accounts and tabular accounts. The latter consist of shorter or longer series of slots. Each slot is followed by the respective fillers (names of the 24 Jinas, names of their 24 fathers, and so on). Tabular accounts naturally have the same number of fillers for each Jina, whereas narrative accounts may have *varying* numbers of fillers for different Jinas. See also figs. 4, 8, 9. The closest parallel to slot-filler repetition in the UH of the Jainas is found in the Mahāpadāna Sutta of the Dīghanikāya.

Slot-filler repetition corresponds to hero-variation in Varga Literature. The next type of repetition in UH literature — standard episodes — is the counterpart to varṇaka-repetition. Standard episodes may be of considerable length (e.g. the janmābhīṣeka). The principle is « full text in the case of Jina no. 1 and condensed text in the case of the remaining 23 Jinas ». But the fact that complete versions are the exception rather than the rule (only Hemacandra being 100% complete) already indicates that this scheme was not often translated into practice. See also § 14.

The non-repetitive (original) elements in the Jina biographies are early or late, fully integrated or ad hoc additions. The distribution of non-repetitive matter over the 24 Jina biographies is very irregular. The greater part of the 24 biographies has no non-repetitive portions at all, in the remaining cases the proportion varies from case to case.

The terms used in the present section can also be employed for describing the biographies of the Cakravartins and of the Triads. It was, however, practical to consider in the present section only one category, viz. the Jinas³³.

§ 11. The Universal History in Samavāya

It seems that speculation on additional *sarpiṇīs* started early. An old formulaic line (*je ya aīyā, je ya paḍuppannā, je ya āgamissā arahantā*

33. The subject of the different parts or contents in the Jina biographies has also been discussed in our thesis (fn. 32), p. 114. But the classification proposed at that time is not systematical.

*bhagavanto*³⁴) is not very explicit but may imply something of that type. A rather advanced stage of the UH (different *sarpīṇīs*, different continents) is depicted in the concluding portion of Samavāya³⁵. A. Weber's account of this tract³⁶ is not very favourable but the text seems to be old, and basically the treatment of the subject is systematic. Our fig. 3 shows that four *sarpīṇīs* and two continents (Bharata, Airāvata) are considered, so that the system of the 63 great men could theoretically occur-eight times³⁷.

In fig. 3 (designed by us) we have employed for each category (Triad = one category) one box. However, only 15 out of 32 possible series are given in Samavāya (and only 13 with names) so that 17 boxes remain empty. The 15 boxes with numbers stand for a greater or lesser amount of information as the case may be (details below). We have always (i.e. in 13 cases) entered the name of the first member of the series in the box. The order in Samavāya (our nos. 1-15) is not in keeping with the logic of the system. We can add that the relative density of data (varying extent of information) is not ruled by recognizable principles, while the distribution of the 15 series (full vs. empty boxes) is, on the whole, understandable.

In the following list, the fifteen series are arranged in groups (i-vi: from the minimum to the maximum of information, compare the text):

- (i) Slots: 14-15. Several slots (S.I. p. 383, lines 8-15).
- (ii) Names: 1-2, 7-9, 13.
- (iii) Names and slots: 11-12. Several slots (S.I. p. 382, lines 15-16, 17-20).
- (iv) Names, names of wives: 3.
- (v) Names, names in the previous human existences (— 2), slots: 10. Six slots.
- (vi) Names (not in full) and fillers: 4-6. Many slots (with fillers) in the case of 4, several slots (with fillers) in the case of 5-6.

« Names » refers to the names of the (7 or 10) Kulakaras and the (24-12-27) *mahāpuruṣas*. The number of the Kulakaras is not uniform in the various occurrences of the system. The total of names is considerable

34. SCHUBRING, *Āc.*, p. 17, lines 16-17. This is what W. SCHUBRING calls « prose-style » (*ibid.*, p. 48, lines 16-19; p. 51, lines 19-21 on « 4 A »). The passage appears on p. 13, line 27 of S.I.

35. SCHUBRING, *Doctrine*, § 13.

36. WEBER, *Ind. Stud.*, 16, p. 293.

37. For the various realizations (occurrences) of the system refer to the following: SCHUBRING, *Doctrine*, § 13 (in combination with §§ 119-120). *PPN* s.v. « Kulagara » etc. S. JHA (fn. 27), pp. 62-87.

(inter alia 41 names of Kulakaras and 174 names of *mahāpuruṣas*)³⁸. The slot-filler technique is most developed in the series of box 4. Roughly speaking we can distinguish between three cases: (A) 1 slot = 24 fillers, (B) 1 slot = several fillers, (C) 1 slot = 1 filler. Case (A) is inevitable as far as names of persons are concerned. An instance of (B) is the « height of the caitya-tree » in box 4. Here we have three different fillers (one measurement for Jina no. 1, one for no. 24, one for nos. 2-23). Case (C) is the translation of a standard episode (or any standard feature) into tabular form. Thus we are told — in the context of the tabular account — that all Jinās (*saṃve vi*) wore one piece of garment when they renounced the world.

§ 12. The Universal History in the Kalpasūtra

The Kalpasūtra (« Bhadrabāhu's KS ») contains a block of UH material which can be summarized as follows:

(1) Mahāvīracarita (cf. Ācārāṅga II, 15)	729 lines ³⁹	} 975 lines
(2) Pārśvacarita	71 »	
(3) Nemicarita	52 »	
(4) Jināntarāṇi (Jinas nos. 21 to 2)	47 »	
(5) Ṛṣabhacarita	76 »	

The Kalpasūtra is not the dawning of literary activities centred around the UH. Its Mahāvīracarita consists of original (non-repetitive) matter, fillers (i.e. fillers in text form accompanied by stylistic elaborations), and standard episodes. The biographies of Pārśva, Nemi, and Ṛṣabha obviously contain no original matter. They have merely fillers and standard episodes. However, the latter are not given in condensed form but in the more archaic form of *varṇaka*-repetition⁴⁰. The section on the *jināntaras* is only concerned with two slots: the names of the Jinās and the duration of the periods between the Jinās.

We have included (fig. 4⁴¹) a table mentioning the antaras for the 24 Jinās of our system. Each box contains the name of a Jina along with the time-interval between his nirvāṇa and the nirvāṇa of the following

38. The Jaina authors fabricated names in great numbers whenever this seemed to be necessary for one reason or the other. E.g. compare L. ALSDORF, *Harivaṃśapurāṇa*, Hamburg, 1936, p. 44 (fn. 1) and p. 80 with fn. 2.

39. Lines of the Suttāgame edition.

40. The later « remedies » for *varṇaka*-repetition are (i) short description of a standard episode, (ii) mere mentioning of a standard episode as a fact. See §§ 10 and 14.

41. Taken from ĀvCū, ed. Ānandasāgarasūri, RKSS, Ratlam, 1928-29, part I, p. 218. We have removed some redundant figures.

Jina. Thus the first box should be read: « Rṣabha (no. 1) attained nirvāṇa 50 lakhs of crores of *sāgarôpamas* before the nirvāṇa of Ajita (no. 2) ». A *sāgarôpama* consists of 10^{15} *palyôpamas*. The *palyôpama* is the lowest figure in the field of speculative figures⁴², and here calculation depends to some extent on subtraction (the expression « one *palyôpama* minus a specified period » cannot be replaced by a non-speculative figure). There are 23 *antaras* in all so that one of the 24 boxes in fig. 4 had to remain blank. In the last box, the name « Pārśva » should appear in the lower line, and the name « Mahāvīra » should appear in brackets.

§ 13. *The Universal History in the Āvaśyaka Tradition*

The Āvaśyaka tradition consists mainly of the Āvaśyaka Sūtra and its various commentaries. We employ for such sūtra-commentary systems the term « cluster »⁴³. The current view concerning the commentaries is as follows. There are different types of commentaries, and all the clusters consist of the same types (although the number of types found in the clusters varies). In other words: Before we study a particular cluster we already know that a commentary of type X has *other features* than a commentary of type Y (and these *features* are also known). Transformed into a systematical presentation, the « current view » would amount to the following (point 1 more general than points 2-3):

- (1) The commentaries developed on certain lines, i.e. certain types of commentaries (*niryuktis*, *cūrṇis*, etc.) were institutionalized. It may be necessary to regard with suspicion certain assertions of ancient critics (e.g. that there were « ten *niryuktis* », that a certain work is a « *niryukti* » whereas another similar work is a « *bhāṣya* »), but on the whole the types were a reality.
- (2) Works belonging to the same type have a set of features in common. Thus *niryuktis* are metrical whereas *cūrṇis* are in prose (and so on).
- (3) Works belonging to the same type have the same « exegetical position ». The shortest possible definition of this term takes the form of a fourfold question: does the work comment upon another work, and if so, on what type of work? Is the work explained by some other work, and if so by what type of work? An example for (3) would be the assertion that « a *cūrṇi* comments upon a *niryukti* as well as on a *bhāṣya* ».

42. VON GLASENAPP, *Jainismus*, p. 155. Fig. 4 should be read along with pp. 270-301 of the *Jainismus*.

43. In *Av Studies* I, § 6, we have used the term « cluster » for both « vertical » relationship (sūtra-commentary systems) and « horizontal » relationship (e.g. sūtra-sūtra constellations such as Varga Literature).

We can call those who subscribe to the three theses «realists» and those who take up a waiting attitude «nominalists» («cūrṇi», «niryukti», etc. being mere *nomina* or names). The three theses cannot be altogether wrong, but they misrepresent the situation to a greater or lesser extent.

We would prefer under the circumstances the nominalistic attitude, and this means that we say very little about the works within a cluster *before* we have studied them as members of the cluster. And if we say that we study the UH with reference to Āvaśyakaniryukti, Āvaśyaka-cūrṇi, and Āvaśyakaṭikā (mainly with reference to ĀvNi) we need not, and cannot, explain «niryukti» etc. because this is no longer a term but merely the final member of the title of a work⁴⁴.

ĀvNi, ĀvCū, and ĀvṬi have a section on the UH (on the whole parallel in all the three works), although ĀvSū supplies no basis for the inclusion of such material. The inclusion of the UH into the commentaries is justified by far-fetched logical combinations which need not concern us in the present context. ĀvNi has 2386 verses, and more than 600 deal with the UH. A major handicap in the study of the work is the absence of a generally accepted verse counting and of a rigorous chapter-division⁴⁵.

ĀvNi has (just like the Kalpasūtra) a non-tabular and a tabular section on the UH, the latter being embedded into the former. The non-tabular or narrative section consists of the following: complete accounts of Ṛṣabha and Bharata (including Kulakaras and previous existences of Ṛṣabha) and incomplete account of Mahāvīra (previous existences and biography up to the enlightenment and *samavasaraṇa*). Both portions are connected because Mahāvīra was in an earlier existence (incarnation as Marīci) the grandson of Ṛṣabha. The tabular section is incorporated into Ṛṣabha's biography (near the end). It is difficult to assess the status and character of the Āvaśyaka version of the UH. On the one hand, the entire composition shows a semi-systematic touch. On the other hand, we must assume (unless there is evidence to the contrary) that the connection between the first and the last Jina had other ends than systematization and existed prior to the realization (i.e. partial realization) of the UH in the Āvaśyaka tradition.

Our fig. 5 is mainly concerned with the interlacement of the Ṛṣabha- and Mahāvīra-biographies (and not with details concerning Ṛṣabha alone or Mahāvīra alone). The study of a repetitive text (or of a text where the underlying concept is repetitive) is by itself not necessarily a study in repetition. Conversely we need our fig. 1 because any study of a genre (literature on the UH in our case) is made more concrete by a demon-

44. Studies in Niryuktis, Bhāṣyas, etc. would be facilitated by a (tentative) descriptive model.

45. See *Āv Studies* I, §§ 16-17.

stration of selected specimens⁴⁶. In our graph, we have divided the UH material into 12 sections which differ in size and character but present, on the whole, a chronological sequence. Each section is represented by a horizontal box. If we read the boxes from left to right we are supplied with the following details:

Each box starts with a twofold quotation (H for Haribhadra, B for Berlin⁴⁷). The abbreviated terms *pra(kṣipta)*, *Bhā(ṣya)*, and *Mū(la)-Bhā(ṣya)* refer to layers within *ĀvNi* (i.e. to layers as known to ancient tradition). Below the quotations is a caption where we try to summarize the contents of the relevant section. For the contents of section 6 (only a few verses of *ĀvNi*), the reader is referred to Hemacandra's version⁴⁸. In the centre of each box we quote the beginnings and ends of the sections (*pañṭham...*). A peculiarity of the UH tradition is the frequent deviation from the real or chronological order (flash-backs, prolepses in the form of prophecies)⁴⁹. We have marked such cases in the boxes 7-8 and 10-12: two prophecies, Bharata's prophecy being the full version of the last part of *Ṛṣabha*'s prophecy. Further to the right, the reader will find a panel which indicates the position of the section in the *Ṛṣabha-Mahāvīra* concatenation (*Mahāvīra* to the left, *Ṛṣabha* to the right). The quantitative statements which follow (as we proceed from left to right) are given in the form of panels (black panels for *Mahāvīra*, panels with cross-hatching in all the other cases) and in numerical terms (« 6 vss. » etc.). The total of verses is 679⁵⁰.

§ 14. Hemacandra's Version of the Universal History

Hemacandra's *Triṣaṣṭiśālākāpuruṣacaritra* was composed between A.D. 1160 and 1172. It is the only truly complete version which we possess (and which we know of). It cannot be said which material Hemacandra had at his disposal, but he followed the *Āvaśyaka* tradition where it was available. There are some differences in the form but hardly any in contents.

Our figs. 6-7 combine features of the *gr̥ha* table (fig. 8) with information about the internal structure of the work and the relative sizes of the biographical units. Figs. 6-7 supply (from top to bottom) the following data: number of verses in the *parvans*, reference to *parvan* and *sarga* (10 *parvans*, 82 *sargas*), number of verses within each unit,

46. The graph of fig. 5 is an improved version of an earlier graphic rendering: K. BRUHN (fn. 32), p. 41. See also Pt. A. M. BHOJAK, *Cauppaṇṇamahāpurisacariyam* (Prakrit Text Society 3, Ahmedabad and Varanasi, 1961), p. 20 of the « Introduction » (same graph as in the 1954 publication).

47. See *Āv Studies* I, p. 49.

48. *Triṣaṣṭiśālākāpuruṣacaritra* I, 6, 189-256.

49. K. BRUHN, fn. 32, pp. 133-34.

50. Here the *gaṇadhara* account (not narrative in the strict sense) has been included into the UH, whereas it was excluded in *Āv Studies* I (§ 16, 1).

serial number of the respective *gr̥ha* (in square brackets), additional indication of quantity (black panel), name(s) of the *mahāpuruṣa*(s) within each unit (for the full names refer to von Glasenapp's *Jainismus*, p. 261), and number(s) of the *mahāpuruṣa*(s) in the respective series.

Mahāpuruṣas who were contemporaries (same «*gr̥ha*» in fig. 8) have been treated together by Hemacandra: their biographies form one biographical unit, the connection being close in some cases and loose in others. As a consequence the number of units should be identical with the number of *gr̥has* (our square brackets). But in two cases (*gr̥has* 25 and 27), Hemacandra has used *two* separate *sargas* for *two* different *mahāpuruṣas* (Munisuvrata/Mahāpadma, Nami/Hariṣeṇa) without, however, sacrificing the synchronism which is expressly mentioned. We have in both cases used double-columns for the *gr̥has*.

In a complete version of the UH as supplied by Hemacandra, repetition is more pronounced than in other versions. We are virtually given 24 Jina-biographies: not only fillers (most of which change from one Jina to the next), but continuous text. Thus the same skeleton occurs over and over again. In particular, the same standard episodes appear in all the 24 biographies. Hem. could have reduced the episodes in 2-24 to a minimum (mere mention = one verse or less than one verse; or, rigid condensation = three to four verses). It would, however, appear that Hemacandra had made it a point to create a work of extraordinary size. And this had to be achieved on the foundations of tradition rather than by the inclusion of new narrative material. His main strategies for extending the size were apparently the standard episodes and the stotras.

Below we give the extent of the *samavasaraṇa* descriptions (one of the more important «standard episodes») as found in the 24 Jina-biographies of the *Triṣaṣṭīśālākāpuruṣacaritra* and also in the *Bharata-Ṛṣabha*-biography of Hemacandra's own commentary on his *Yogaśāstra*. «*Samavasaraṇa*» stands for three items: description of the architectural scheme, entering of the Jina, entering of the congregation. These are the figures:

Jina no.	1: 55, 34	13: M, 4	
	2: 28	14: M, 4	
	3: 21	15: M, 4	
	4: 5	16: 12	
	5: 3	17: 6	
	6: 5	18: 3	
	7: 8	19: 4	
	8: 5	20: 3	
	9: 3	21: 4	
	10: 4	22: 5	
	11: M, 23	23: 6	
	12: M, 4	24: M, 6	Total: 259

To the total of 259 verses (0.83% of the work) we have to add the 22 verses of the auto-commentary which deal with the same subject. The building of the *samavasaraṇa* by the gods is no singular event. The main emphasis is no doubt on the *samavasaraṇa* built for the first sermon of the Jina, but the 24 biographies are not uniform in this respect. Hemacandra uses three different « formulas »:

- Jina no. 1: — description of the first and last *samavasaraṇa*;
- nos. 2-10, 16-23: description of the first *samavasaraṇa*;
- nos. 11-15, 24: mentioning (our letter « M ») of the first, description of the second *samavasaraṇa*.

For an evaluation of the figures it is important to know that the Śvetāmbara *samavasaraṇa* is less complex than its Digambara counterpart. We shall, however, not go into any details as we are not concerned with the subject of the *samavasaraṇa* as such but with repetition. In this connection it must be remembered that the Triṣaṣṭiśālākāpuruṣa-caritra is not only a history of the Jinās. The 259 verses form 0.83% of the entire work. But in relation to the Jina material alone the percentage would be higher.

§ 15. Somatilaka's Saptatiśatasthānaprakaraṇa

In the literature around the UH (as elsewhere) more encyclopaedic and more specialized works exist side by side. A work of the latter category is Somatilaka's prakaraṇa (A.D. 1330)⁵¹. The term «sthāna» stands for « slot ». It has, however, no analytical function but is basically used in the same manner as in the Sthānāṅga. As usual, the slots are not uniform in character (see categories A-B-C in § 11 supra). The name of the Jina is not designated as a sthāna. The fixing of the exact number of sthānas is, no doubt, a matter of discretion. Somatilaka obviously chose « 170 » because this was a sacred figure (maximum number of simultaneously existing Jinās)⁵². If we want to calculate the total of fillers, we must consider each slot separately.

Somatilaka's work on the slots has also been transformed into graphic tables. One Kalpasūtra edition⁵³ contains sixteen tables for the 170 sthānas (1-13, 14-25, etc.). Each table covers two pages and considers

51. *Srī-Somatilakasūri-viracitaṃ Saptatiśatasthānaprakaraṇam*, Vijapur (Gujarat), sam. 1990. I owe my copy of this edition to the kindness of Prof. A. M. Upadhyay, Ahmedabad. There is also an earlier edition (with Devavijaya's commentary): Ātmānanda Jaina Sabhā, Bhavnagar, sam. 1975. Somatilaka's work has been used by CH. KRAUSE in the Introduction of her book on *Ancient Jaina Hymns* (Ujjain, 1952).

52. CH. KRAUSE, fn. 51, p. 7.

53. *Srī-Kalpasūtram* (with Vinayavijaya's Subodhikā), Baroda, 1954, pp. 605-36.

all the 24 Jinas (first table, first page = Jinas 1-9, first table, second page = Jinas 10-24). We have reproduced the first page of the first table (fig. 9).

At the beginning of the prakaraṇa we are given 16 āryās (vss. 4-19) which enumerate the 170 sthānas:

bhava (1), *dīva* (2), *khitta* (3), / *tad-disi* (4), *vijaya* (5), *purī* (6),
nāma (7), *rajja* (8), *guru* (9), *suttaṃ* (10) //
jiṇa-heu (11), *sagga* (12), *āuṇi* (13), / *terasa thāṇāi puṇva-bhave* // [4]

Sthānas 1-13 are all concerned with the previous existences of the Jinas. They form a block so to say and all appear in the first table of the above-mentioned Kalpasūtra edition (fig. 9). The first sthāna is *bhava*, i.e. « number of all existences mentioned in the biography of the respective Jina — last existence as Jina included ». In many cases the *bhava*-figure is « 3 » (see fig. 9), and this is also the minimum. It seems that *mokṣa* accounts (see § 7 supra) favour such a triple patterning:

(a) flash-back:

human existence	(— 2) name
ex. as a god	(— 1) no name
human ex., last ex. = <i>present</i> ex.	(— 0) name

(b) prophecy:

human ex. = <i>present</i> ex.	(+ 0) name
ex. as a god	(+ 1) no name
human ex., last ex.	(+ 2) name optional

Our tabular accounts can be seen in the context of formula (a), because the present existence is the starting point (hence the term *pūrva-bhava* for the *previous* existences). Sthāna 1 refers to the totals, while sthānas 2-11 and 12-13 are concerned with *pūrva-bhavas* « — 2 » (human existence) and « — 1 » (existence as a god) respectively. The *bhava* totals for the 24 Jinas are as follows:

No. 1 (Ṛṣabha)	13 <i>bhavas</i>
No. 8 (Candraprabha)	7 »
No. 16 (Śāntinātha)	12 »
No. 20 (Munisuvrata)	9 »
No. 22 (Ariṣṭanemi)	9 »
No. 23 (Pārśvanātha)	10 »
No. 24 (Mahāvīra)	27 »
Nos. 2-7, 9-15, 17-19, 21	3 »

All *bhavas* preceding « — 2 » are omitted from the tables, i.e. they are merely contained in the *bhava* total of column 1. Before proceeding from sthāna 1 to sthānas 2-6 we quote verse 20 from Somatilaka's prakaraṇa. This verse gives the number of sthānas enumerated in each of the sixteen preceding verses (4-19). The reading is « verse 4 enumerates 13 sthānas, verse 5 enumerates 12 sthānas », and so on. Verse 20 demonstrates the śāstraic aspirations of some UH experts:

TI (thirteen: verse 4), *DU* (twelve: 5), *IGA* (eleven: 6), *DU 'HIYA DAS'* (twelve: 7), *AṬṬHA YA* (eight: 8), / *CAUDASA* (fourteen: 9), *DUSU GARA* (eleven and eleven: 10-11), *DASA* (ten: 12), *CAUDDA* (fourteen: 13), *NAVA* (nine: 14) / ...

This is the first line of the āryā (« stanzas 4-14 mention sthānas 1-125 »). The second line says in the same manner that stanzas 15-19 mention sthānas 126-170.

We shall now explain sthānas 2-6 with reference to Jina no. 1. The respective fillers describe (a maiore ad minus) the position of the residence of Vajranābha (« — 2 » existence of Ṛṣabha). Name (Vajranābha) and status (Cakravartin) are given under sthānas 7-8. We explain the five fillers with the help of fig. 10⁵⁴. Instead of « continent », « sub-continent », etc. we invariably use « continent » with progressing index figures:

- sthāna 2: The continent^I Jambūdvīpa. In fig. 10 we have marked the periphery with two arrows.
- sthāna 3: The continent^{II} Pūrvavideha. This is the area to the right of our right-hand vertical line (Aparavideha to the left of the left-hand vertical line, Uttarakuru above the horizontal line⁵⁵, Devakuru below the horizontal line).
- sthāna 4: The continent^{III} Śītōttarā Dik. This is the northern part of Pūrvavideha (the area above the broken line).
- sthāna 5: The continent^{IV} Puṣkalāvātī. This is the easternmost part (vertical oblong) of Śītōttarā Dik. It is marked by the nail-headed line.
- sthāna 6: Puṇḍarikinī, the capital of Puṣkalāvātī and the royal residence of Vajranābha (during his period of life). The nail-headed line points to the minute horizontal oblong which indicates the residence.

Mahāvīdeha (Pūrva- and Aparavīdeha, Uttara- and Deva-Kuru) is an « intermediate » member between Jambūdvīpa on the one hand and

54. JSK, Bhāga 3, opp. p. 460 (s.v. Loka: Jambūdvīpanirdeśa).

55. The line is interrupted in the centre (area of Mt. Sumeru).

the four parts of Mahāvīdeha (e.g. Pūrvavīdeha) on the other⁵⁶. In the sthāna scheme, Mahāvīdeha has been eliminated in order to bring Pūrvavīdeha etc. in line with Bharata etc.

If we want to «reconstruct» the text of the prakaraṇa from the table we have to read the table (fig. 9) vertically. As a specimen we quote the first line of vs. 35:

Jambū, Dhāiṃya, Pukkara / dīvā cau cau jīṇāṇa puvva-bhave //

«The continents^I Jambūdīvīpa, Dhātākīkhaṇḍa, Puṣkaradvīpa go with the «—2» existences of four Jinas respectively» (they are the continents of the «—2» existences of Jinas nos. 1-4, 5-8, and 9-12 respectively). Refer to fig. 9 (for Jinas nos. 1-9).

§ 16. Writing and Reading

Both general reasons and the special position of Jainology within Indology lend importance to the problem of making Jainological writing more easily accessible to non-Jainologists. Problems of this type cannot be solved by common sense («changed ways of writing») and mechanical aids (reference books etc.) *alone*.

It seems *also* necessary to consider the structure of modern literature in a particular field of research. This takes us to the issue of «rules», and a tentative list of such rules will be found below. They are arranged according to the alphabetical order of the catchwords. Although selected with due regard for the specific situation in Jaina literature they are fairly general in character. It would, however, not be difficult to prepare a more detailed and comprehensive list for practical purposes.

- (1) *a minore ad maius patterning*, e.g. introducing the context, the chapter, and the work to which a relevant passage belongs.
- (2) *Conspectuses* (analyses of individual works)⁵⁷.
- (3) Systematic study of *divisions* (chapters, etc.). This includes a comparison of traditional divisions and divisions appearing in modern publications.

56. SCHUBRING, *Doctrine*, § 115 (Mahāvīdeha). W. KIRFEL, *Die Kosmographie der Inder* (1920, repr. Hildesheim, 1967), pp. 229-42 (Mahāvīdeha). VON GLASENAPP, *Jainismus*, pp. 225-31 (Madhyaloka in general). C. CAILLAT, *Cosmologie Jaina* (Paris, 1981), pl. 79 etc.

57. E.g. compare P. DEUSSEN's conspectus of the Brāhmaṇas of the Sāmaveda and E. LEUMANN's conspectus of Jinabhadra's Viśeṣāvaśyakabhāṣya: P. DEUSSEN, *Sechzig Upanishad's des Veda*, Leipzig, 1921, pp. 62-5; LEUMANN, *Übersicht*, columns 45b-48b.

- (4) Employment of *examples*, e.g. examples for the four elements of the « anuyoga » (*upakrama, nikṣepa, anugama, naya*). There exists also the more general problem of the number of examples to be given (one or more than one for each category?)⁵⁸.
- (5) Preparation of a *list* of important publications (including text-editions), following the arrangement of ABCIM⁵⁹ by K. L. Janert. From our present point of view, such a list is not in the first place necessary as an instrument for tracing published material but as a technical aid which helps both the author (who does not have to give long bibliographical references) and the reader (who does not have to face the problem of incomplete quotations). A generally accepted list cannot be written overnight, as is demonstrated inter alia by a bibliography prepared in connection with the Berlin Concordance⁶⁰. *Abbreviations* present an additional problem: standardized abbreviations or ad hoc abbreviations?
- (6) Quotation of *original text* in order to demonstrate (i) syntax, style, terminology, phraseology, etc. and (ii) *maṅgalas*, colophons, *dvāra-gāthās*, instructions-for-repetition, etc.
- (7) Quoting *pratīkas*. As long as we have no standard counting for nirukti-bhāṣya-verses, *pratīkas* are safer than mere numbers. They are also easier to remember (in certain cases this will be an advantage).
- (8) *Quantitative statements*. Even approximate figures are useful for the reader.
- (9) *Complete references* to publications. This refers merely to the non-technical aspect of the matter: systematic rather than casual references to earlier publications.
- (10) *Synopses* for the comparison of works⁶¹.
- (11) *Tables* for the presentation of dogmatical matter and cosmographical maps⁶². Material of this type is already found in ancient manuscripts.

58. For a discussion on « the number of examples » refer to E. GEROW, *A Glossary of Indian Figures of Speech*, Mouton, 1971, p. 54.

59. K. L. JANERT, *An Annotated Bibliography of the Catalogues of Indian Manuscripts*, part 1, Wiesbaden, 1965.

60. C. TRIPĀTHĪ, *The Jaina Concordance in Berlin, a bibliographical report* (*L. Alsdorf Com. Vol.*, pp. 301-29).

61. E.g. compare Āvaśyaka and Pañcatantra synopses: LEUMANN, *Übersicht*, columns 35a-36a; J. HERTEL, *Tantrākhyāyika*, Leipzig und Berlin, 1909 (repr. 1970), Erster Teil, pp. 100-26.

62. VON GLASENAPP, *Jainismus; Kṣu. Jinendra Varṇī*, *Jaina encyclopaedia in four volumes* (JSK).

- (12) Employment of special *terms*, symbols, and typographical devices, e.g. in discussing a subject like the *nikṣepa* ⁶³.

§ 17. *Miscellanea*

In order not to overburden the footnotes we have reserved a few items for the present section.

- (1) The problem of « *niryuktis* » etc. focusses attention on the difference between « ancient works » and « ancient accounts on ancient works ». A perusal of A. Weber's survey of the canonical literature (Ind. Stud. 16-17) will demonstrate the importance of such accounts. These, whether speculative (§ 18 *infra*) or realistic, legendary or historical, erroneous or correct, are a factor to be reckoned with. It must be added that secondary elements (announcements, résumés, etc.) may be contained in the works themselves, e.g. in *niryukti-bhāṣya* texts. For the secondary works, secondary texts, and secondary elements we use the term « criticism » (« writing about other works »). Accordingly, we can describe the issue as the field of ancient « critical activities » as well as of the « interaction of writing and criticism ». Furthermore we have to distinguish between descriptive and normative criticism, between long expositions and minimal statements (« 10 *niryuktis* »), between discussions and redactional or organizational activities (labelling a work as a « *mūlasūtra* », subdividing a work on one or more than one level). Refer also to § 13 *supra* and to *Āv Studies* I, p. 13, fn. 5.
- (2) We have tentatively introduced a distinction between « work » and « text ». The former is a well-defined literary composition; the latter is a part of a work, an ad hoc compilation (*Gebräuchsliteratur*, etc.), or one of several different versions of a literary composition the exact form of which varies from case to case. In addition, « text » can be used as a general term and also in the sense of « wording ». Considerations of this type must be distinguished from the problem of manuscriptological units as being different from literary units ⁶⁴.
- (3) Our typology of repetition phenomena does not consider the problem of de facto repetition (identical wording / similar wording / identical content) which belongs to a different parameter. In the case of *varṇaka*-repetition it is for example possible that *varṇakas* are actually repeated (completely or in part),

63. BHATT, *Ni.*, pp. 143-47.

64. C. TRIPATHI, *CJMS*, 3. 4.

just as formulaic expressions in verse or prose are repeated. It is, however, more common that only a few akṣaras (one to two words) from the beginning and the end of the varṇaka are given and that the rest has to be supplied from the source-passage. Only in the case of the « standard-episodes » has the problem of actual repetition come into the picture (§ 14: *samava-saraṇa*).

- (4) Our typology is synchronic and not diachronic. In the case of the UH as a literary corpus, *actual* repetition is largely diachronic and external. The internal repetition (more « structural » than « actual ») is reinforced by the parallelism of works treating the same subject and following the same conventions. If there is a very close connection between two different works belonging to the UH (e.g. same author) we get a border-line case between synchronic and diachronic repetition (e.g. compare Hemacandra: *Triṣaṣṭi*⁶⁵ and *Svopajñāvṛtti* on the *Yogaśāstra*, § 14 *supra*).
- (5) A major aspect of our paper is the emphasis on detail: i.e. not on detail in the usual sense, but on structural detail. As thoroughness is not disputed in philology we can easily point out that structural study (however tedious for the author and the reader in cases like repetition) is necessary for the general progress of Jainological studies. It has, for example, been emphasized by L. Alsdorf that we have to study the *nikṣepas* simply on account of their « key position in early scholastic literature »⁶⁵. It would nevertheless be encouraging for all studies in structural factors if they were recognized as an end in itself, so that the problem of the « purpose » (which is always an *extraneous* purpose) does not arise.

§ 18. Scholasticism

In order to demonstrate that repetition is no isolated phenomenon in Indian thinking we introduce the subject of « scholasticism ». The character of this category and its connection with repetition will become clearer in the next sections (§§ 19-20).

There is a tendency in ancient Indian intellectual pursuits which has been labelled by scholars as « scholasticism », « dogmatism », « sophistry », « casuistry » (to mention only the more common etiquettes). German Indologists occasionally used the expression « *Schematisierungs- und Klassifizierungssucht der Inder* ». The general character of

65. L. ALSDORF, *Kl. Schr.*, p. 257.

the discourse is described as « arid », « dry », « artificial », and « unproductive ». This scholasticism is certainly not a well-defined tendency, but research cannot ignore phenomena of this type simply because they are indistinct: « ancient Indian pessimism » also has more than one form, and it is also reflected in more than one genre. Indistinct phenomena are not necessarily ghost-phenomena.

That this scholasticism has so far not been studied systematically, is in the first place a *Denkarten* problem⁶⁶, and problems of definition are only one aspect beside others. « Scholasticism » is not absolutely vague, but neither is it clearly perceptible. It is more than a bundle of mental habits, and it is less than a philosophy. It is more than hair-splitting and less than logic. It is connected more with form than with content, and thus considered as hollow rather than as solid. Above all it has little limitation in terms of traditions, disciplines, and genres. It is found in Jainism and Buddhism, in *arthaśāstra* and *kāmaśāstra*, in fiction and non-fiction. It is not ubiquitous, but there is hardly any place where we can be absolutely sure that it will not surface.

The consequences can hardly be called surprising. For the student scholasticism must appear like a ghost who materializes and dematerializes according to the circumstances. We cannot say that scholasticism has not been studied: the relevant works have been edited and translated. We cannot say that this subject has been ignored in monographs and surveys: there are passing references besides incisive remarks. Nor would it be *possible* to ignore scholasticism. In spite of its aridity it is, in the case of India (and elsewhere), interwoven with the history of ideas. But it never attained the status of a « subject ». There are countless observations on the Indian belief in reincarnation and on the cyclic world-view of Indian thinkers, but nowhere even one whole paragraph on scholasticism. Whatever the character of the statements, they are invariably very short. Furthermore, there is the problem of quotations. In order to demonstrate scholasticism's full extent one has to quote at least a full page from a particular text. Quotations of this length could easily be accommodated in compilations of « source readings ». But editors are expected to escape from such matter rather than to get entangled in it.

Amongst the more noteworthy responses to scholasticism is the liberal use of metaphors. Scholasticism is one of the many « facets » of Indian culture. It is the « chaff » which has to be sifted from the wheat. It is the « wrapping » which conceals the more valuable contents. It does not follow the main-road of Indian thinking but it is a « dead end ». It is

66. M. SCHELER, *Die Wissensformen und die Gesellschaft*, 2. Aufl., Bern, 1960, p. 171. It is possible to fit the opposed views on Indian scholasticism (casual treatment vs. systematic treatment) into SCHELER's well-known scheme. There is, however, also the possibility of preparing *further* *Denkarten* catalogues (sociological or not) for different fields of knowledge.

a « marginal » development, reflecting the idiosyncrasies of isolated academic circles, and not part and parcel of Indian philosophy.

Below we quote a few scholars on Jaina scholasticism. We have to add that in Jainism scholasticism is connected with a peculiar scientific bias and a passion for presenting a systematic and detailed view of the entire universe. A more penetrating assessment (which cannot be attempted here) would distinguish between the bed-rock of Jaina dogmatics and the more peripheral and pseudo-philosophical developments which are the basic issue of the present enquiry.

Criticism of scholastic tendencies is occasionally found in A. Weber's studies. However, this was little more than an occasional expression of the irritation which this scholar experienced while ploughing his way through the enormous manuscript material he had before him. E. Leumann, though in a similar situation, sensed the huge potential of Jaina literature in matters of dogma and philosophy. He praised Mahāvīra (« dieser kühne Systematiker, dieser Diktator des Denkens »⁶⁷). H. Jacobi was, in his Jainological studies, more interested in true philosophy than in the endless field of scholasticism-dogmatics-philosophy so that we cannot expect from him any critical observations on our problem. W. Schubring followed E. Leumann in his very positive assessment of Mahāvīra's contribution: « Above all, however, the most versatile thinker we know of in ancient India (i.e. Mahāvīra) had a liking for figures and arithmetic, that characterizes his speeches most extraordinarily »⁶⁸. At the same time much of what is found in Jaina cosmography did not evoke Schubring's interest. While reviewing W. Kirfel's book on Indian cosmography, he observed, « daß auf Grund strenger Scheidung des Wesentlichen vom Unwesentlichen manche Ausführung hätte gestrichen und manche Tabelle, so sehr sie der Übersichtlichkeit zu gute kommt (sic!), zu knapper Zusammenfassung oder zu einem bloßen Hinweis hätte eingeschränkt werden können »⁶⁹. In fact, W. Schubring practised what he calls « knappe Zusammenfassung » in his condensed analysis of *Antakṛddasāh*⁷⁰. It should be added that even in Jaina circles the extent of cosmographical specialism caused some reservation when priorities of research had to be considered⁷¹. That a scholar continuously studying Jaina texts cannot escape from the problems of scholasticism is demonstrated by the fact that W. Schubring returned to the problem in 1964

67. E. LEUMANN, *Buddha und Mahāvīra*, p. 43 (« Zeitschrift für Buddhismus », ca. 1921, also published separately).

68. SCHUBRING, *Doctrine*, § 21 (p. 40); in a similar context, the Jaina doctrine is described as « das Werk eines großen Systematikers » (*Doctrine*, German version, § 6, p. 12). For criticism of the canonical style — on A. WEBER's lines — see *Doctrine*, § 5 (p. 7); Nāyā (fn. 5 *supra*), pp. 7-8.

69. W. SCHUBRING, *Kl. Schr.*, p. 415.

70. SCHUBRING, *Doctrine*, § 46 (pp. 93-4); German version, p. 66.

71. BĀṬHIYĀ/CORADIYĀ, *Kriyā-Kośa*, Calcutta, 1969, prakāśakiya.

when he had to write an essay called « Der Jinismus »⁷². There he made the following remarks on the Śvetāmbara Āgama: « Der Kanon der Śvetāmbaras, im ganzen betrachtet, verbirgt hinter einer oft formal abschreckenden Gestalt den reichen Inhalt, den eine Sonderkultur im Rahmen der gemeinindischen notwendig haben muß. Seine Gesamtausgabe, welche die seinerzeit zu einem bunten Mosaik vereinigten Bausteine kritisch sichtet und die meist monströse Gestalt lesbar gestaltet, bleibt eine unabweisbare Forderung des wissenschaftlichen Ordnungsbedürfnisses ». Earlier (1927), W. Schubring had himself demonstrated (in the form of a translation) how he wanted to present the Āgama to modern readers⁷³. L. Alsdorf noticed the problem on more than one occasion (see below), but what impressed him most were the great Digambara works on *karma* theory: « le schématisme des nombres d'une scholastique d'une sécheresse parfois presque insupportable mettra à rude épreuve la patience de celui qui les étudiera »⁷⁴.

For the general reader the matter has been summed up by A.L. Basham in a well-known presentation of selected Indian texts. He writes of the Śvetāmbara Āgama inter alia: « ... the passion for tabulation and classification, which can be detected in much Indian religious literature, is perhaps given freer rein here than in the scriptures of any other sect »⁷⁵.

In the relevant texts, some problems are less clearly perceptible than others. After everything has been done in the matter of edition, translation, etc., a feeling of uneasiness may remain. This uneasiness has to do with syntax and semantics in some cases, with the rationale and logic of the matter in others. In such a case we want to know « what is really going on », « what it is all about », and « why the whole thing ». L. Alsdorf often expressed his dissatisfaction in such idioms, and on more than one occasion he successfully tried to describe what was really meant⁷⁶. Perhaps, we can use for such initiatives the expressions « specification » and « representation ». What matters in such cases is the discovery of a question and a pointed answer (this does not

72. Contribution in C. M. SCHRÖDER, *Die Religionen der Menschheit*, Band 13. For bibliographical details (German and French version of W. SCHUBRING's essay) see W. SCHUBRING, *Kl. Schr.*, p. XI, nos. 20 and 22.

73. W. SCHUBRING, *Kl. Schr.*, p. 75.

74. L. ALSDORF, *Les études Jaina*, Collège de France, 1965, p. 93.

75. WM. TH. DE BARY, *Sources of Indian Tradition*, Columbia University Press, New York, 1958 foll., p. 55.

76. We mention only his observations on the (post-canonical) *nikṣepa* and on the *caturbhaṅga*. (*caturbhaṅga*): L. ALSDORF, *The Āryā Stanzas of the Uttarajjhāyā*, Wiesbaden, 1966, pp. 186, 179-200, especially pp. 186-87. On pp. 183-84, L. ALSDORF refers to « the intricate technicalities... which have partially baffled Jacobi and Charpentier ». (*nikṣepa*): L. ALSDORF, *Kl. Schr.*, pp. 257-65. See also the last paragraph (pp. 264-65) where ALSDORF indicates that the ancient commentators must have experienced difficulties in defending the *nikṣepa* method « against the criticism of more progressive rival schools ».

always necessitate extensive research-work)⁷⁷. Such descriptions are more relevant than anything else if we want to delve deeper into Indian scholasticism.

Analogies to scholasticism can be found in the field of ritual. In a recent article on «The Meaninglessness of Ritual»⁷⁸, F. Staal refers to the «increasing systematization of the ritual», to its «myriad ramifications», and to the role played in ritual by «theoretical constructs» (*op. cit.*, p. 5). He feels that a systematic theory of ritual would require «myriad rules» (p. 22) and observes that «meaninglessness» has been «detected» by modern scholars but not recognized as the «essence» of ritual (p. 10). F. Staal also quotes A. Hillebrandt who wrote in his *Ritual-Litteratur*⁷⁹ in connection with the *mahāsattrā's* «hier versteigt sich Mythos und Phantasie der Yājñika's zu den sechshunddreißigjährigen Opfern der Śāktya's, den hundertjährigen der Sādhyā's, den tausendjährigen der Viśvasṛj».

Ancient criticism (§ 17, para 1) is by definition «secondary literature» written by ancient authors. This writing should not be equated with speculation, but it is the habitat of numerous speculative concepts.

Whenever scholasticism gains influence in religion we have to study its relation (conflict, interaction, or isolation) to the religious life of the pious⁸⁰. Thus the *twenty-four* Jinas (it takes some time to memorize just the names) could not be assimilated easily by the religious mind. Oneness, plurality, and infinity are easily absorbed («one god», «one god and its different aspects», «thousand Buddhas»), but the figure *twenty-four* was unusual in connection with such eminent figures as the Jinas, and later Jainism is to some extent characterized by the adjustments made in this respect (e.g. worship of local Jinas).

§ 19. *Phenomena as Units*

The term «repetition» can be made more concrete and less general if we use restrictions of one type or the other: Repetition is «stylistic» or «non-stylistic», and in the latter case we may be concerned with «narrative» or «dogmatical» texts. Again there are different «zones» such as Jaina literature, Buddhist literature, etc. Through a combination of such restrictions we can proceed from the general term, which is

77. See also *Av Studies* I, p. 37, text and fn. 50. There we tried to put the issue in a wider context.

78. F. STAAL, *The Meaninglessness of Ritual*, in «Numen», 26 (1979), pp. 2-22. The article was brought to my attention by R. STEINMANN (Heidelberg).

79. A. HILLEBRANDT, *Ritual-Litteratur, Vedische Opfer und Zauber*, Strassburg, 1897, p. 158. Quoted by F. STAAL on p. 5.

80. Here we are concerned with «life vs. scholasticism», in § 20 with «life vs. overabstraction» (fn. 93, *ibid.*).

heuristic and conceptual, to a concrete phenomenon. Such a phenomenon is not identical with a topic of dogmatics or a specific concept. It is a unit in its own right, and it may be useful to bring together further units of the same type. Below, the reader will find a list of nine items which are as units related to this paper's subject:

- (1) Multiplication of segments in cosmography. This is a parallel to narrative repetition. Emphasis is on series-cum-subseries (subdivision as a form-element) rather than on long and coherent series: e.g. compare the subdivisions of the seven continents of Jambūdvīpa. Most impressive is the *dvīpa-sāgara*-series (see Kirfel's cosmography for names and speculative features⁸¹).
- (2) Tale-types or motifeme sequences. This does not refer to compact series where the same type occurs over and over again (a form of narrative repetition, see § 9 *supra*, point 6), but to wide-spread types such as conversion stories (§ 4 *supra*) and trial stories⁸².
- (3) « Bloomfield motifs », e.g. *princess-and-half-the-kingdom* and *overhearing motif*⁸³.
- (4) Flashback and prolepsis, e.g. prolepsis through prophecy⁸⁴.
- (5) Current figures (« 7 », « 12 », etc.) and sequences of figures⁸⁵.
- (6) Pairs and chains of synonyms in pre-scholastic literature. The members of the chains were often « differentiated » (W. Schubring) by the scholastics⁸⁶.
- (7) Systematic chains of synonyms (*paryāyas*) in Nirukti-Bhāṣya literature⁸⁷.
- (8) Nikṣepas in Nirukti-Bhāṣya literature⁸⁸.
- (9) Comparisons and allegorical modes⁸⁹.

81. W. KIRFEL, fn. 56, pp. 242-61 (p. 261, lines 16-18 on the multiplication of the inner sequence).

82. SCHUBRING, *Doctrine*, § 176. K. VERCLAS, *Die Āvaśyaka-Erzählungen über die Upasargas...* (doctoral thesis), Hamburg, 1978 (see in particular the catalogue on pp. 270-71). K. BRUHN, fn. 32, pp. 102-3. *Av Studies* I, p. 35, fn. 30.

83. M. BLOOMFIELD, *The Life and Stories of the Jaina Savior Pārṣvanātha*, Baltimore, 1919. Most of the motifs, including the majority of the examples given, show the same mode (as opposed to other modes such as « motifeme sequence »).

84. See K. BRUHN, fn. 32, pp. 133-34. E. P. MATEN, *Budhasvāmin's Brhatkathāśloka-saṃgraha*, Leiden, 1973, pp. 67-8.

85. « Sequence » refers to progressions and regressions (fig. 8). See K. SAGASTER, *Zur Zahlensymbolik im mongolischen Epos (Fragen der mongolischen Heldendichtung, Teil I, hrsg. von W. HEISSIG, Wiesbaden, 1981)*.

86. See *Av Studies* I, p. 36 (fn. 35) and p. 34 (lines 15-17).

87. See METTE, *Oha.*, pp. 11 and 14-18 (*Synonymenliste, Synonyma*).

88. See L. ALSDORF, *Kl. Schr.*, pp. 262-64.

89. See W. B. BOLLÉE, *Studien zum Sūyagaḍa*, Wiesbaden, 1977, pp. 207-8.

The list is not very homogeneous, but it supplies elements of a narrative and dogmatical grammar to which narrative repetition and related phenomena ultimately belong. We may add that (6)-(8) stand for a cluster of techniques which all produce what we would like to call « concatenation of terms » (explicandum - explicans, definiendum - definiens, term - synonymous term, term - related term⁹⁰, and so on). It is, however, difficult to define concatenation. One has to study the issue within the limits of a work or a group of related works (§ 20) in order to ensure a minimum of cohesion.

What matters is not the specific form of the list (items mentioned above) but the idea that a peculiar type of repetition is a member in a family of concepts, or a chapter of a book with more than one chapter. Apart from that we can relate repetition as studied in this paper to the subject of § 18.

It has been emphasized more than once that repetition is a form-element in narrative literature (folktale etc.). But repetition as we find it in our texts clearly shows scholastic influence. Nor is this unexpected. In Jaina literature, there was often little difference between fiction and non-fiction, so that intellectual attitudes influenced narrative literature (and also hymnology). The Jaina doctrine favoured processes such as multiplication, repetition, classification, tabulation and explication. There were no limits to elaboration and inventiveness, and this produced numerous sub-doctrines within the doctrine (description of the world, theory of *karma*, theory of *leśyās*, etc.). The world was extended in the direction of the micro-cosmos and it was also extended in the opposite direction. Here then, was the speculative milieu which produced, in the course of an almost explosive process, also quasi-scientific forms of narrative repetition.

§ 20. *The Concept of Frame*

The study of an individual work or text has many advantages, and these are so obvious that it seems hardly necessary to go into details. There is uniformity (sometimes more, sometimes less) in language, in metre, in style, in syntax, in structure, in content, in topics, and in phraseological units. But even if a work stands alone, being not too closely connected with other works, one feels that there is some wider literary context which should also be considered. This consideration leads us to larger units such as genres and « literatures »: e.g. Jaina literature or early Jaina literature. It is useful to study the vocabulary of a work, but it is still better to study the vocabulary of a genre or a literature.

90. D. ADOLF VON HARNACK, *Dogmengeschichte*, 7. Aufl., p. 465 (M. LUTHER's criticism of scholastic clusters such as *iustificatio*, *sanctificatio*, *vivificatio*, *regeneratio*, etc.).

As long as such reflections are more casual, nothing else has to be added. It is also impossible to say that they are new thoughts: the trend towards specialization produces inevitably Jainologists, *kāvya* specialists, etc. (and all handbooks follow these broad divisions). A conflict will, however, ensue as soon as genres and literatures are given additional responsibilities. Studies in such fields may assume a well-defined intermediate position between investigations in individual works and forms of general criticism, the former being specialized, the latter very general. The movement away from the particular involves extension of the scope (as just indicated). The movement in the opposite direction involves a departure from generalizing tendencies. It is this latter point which will engage our attention.

Let us begin with rhetoric. The study of rhetorical terms and the multiplicity of terms have come under heavy criticism⁹¹. It may therefore be useful to consider the possibility of establishing rhetorical categories for a limited « zone » such as Mahābhārata-Rāmāyaṇa or *kāvya* or early Jaina prose. This would *not* produce a boundless increase of terms (numerous domains of terms instead of one *empire de la rhétorique*), because the new « terms » would not be more than means of orientation within the respective zones. The project would produce, in limited number, terms which make it easier to deal with the situation within the « zone ». Nor would such a strategy make a « general glossary » (universally recognized and unproblematic terms from the field of rhetoric etc.) superfluous. The glossary would, within certain limits, function side by side with the terms used for the individual zones.

What is true of rhetoric is not less true of other fields. The zones⁹² help us to reduce the diversity in content and structure (etic and emic levels). The advantages are demonstrated by our paper: there was no alternative to the genrewise treatment of repetition (refer also to § 13 on « clusters » and to § 19 on « concatenation »). Restriction is essential. Even if we wanted we could not study world-literature. It is only Western literature which appears as the subject of systematic dictionaries published in Western countries. It is quite logical to proceed from there to smaller and ever smaller areas — not only in some respect (study of the area as such), but in all respects (study of the area, study of the method required for the area, study of ideas, motifs etc. within the boundaries of the area).

Here we have to distinguish between « fields » (literatures such as Jaina literature) on the one hand and « zones » (genres, works, texts) on the other. The field is fairly well-defined and supplies the *general*

91. Article on *Rhetoric* (by T.G. WILLY) in R. FOWLER, *A Dictionary of Modern Critical Terms*, Routledge & Kegan Paul. See p. 160 « marked paucity of [good] modern theoretical treatises ». Introduction (by G. GENETTE) to P. FONTANIER, *Les figures du discours*, Flammarion, Paris, 1977. See p. 17: « telle est la démesure, tel est l'impérialisme, tel fut l'empire de la rhétorique ».

92. The basic aspects of the present section have been discussed with M. PFEIFFER.

frame, the zones show overlapping, osmosis, internal division, etc. The zones are the actual *research-units* and supply the narrower frame, but they must always be viewed as parts of the fields. «Frame» is the common denominator of «fields» and «zones». For this reason and on account of its connotations we have used it as the title for the present section.

A few details on the usefulness of zones (fields and zones) may be added. As far as the treatment of dogmatic concepts is concerned we can supply the following paradigm:

- (i) *karma* in Indian religion,
- (ii) *karma* in Jainism,
- (iii) *karma* in the Vyākhyāprajñapti and in related works,
- (iv) *karma* in the earliest canonical texts (K. K. Dixit).

It is doubtful whether (i)-(ii) can be recommended from the viewpoint of research. The emphasis on (iii)-(iv) has both theoretical and practical advantages.

Further, the advantage of fields and zones is clearly seen if we focus attention on the generally used techniques and categories. The meaning of «critical edition» varies from genre to genre and from work to work. The same applies to «translation» (which is quite a different matter). Studying metre in *kāvya* literature is not the same as studying metre in the Jaina canon. Some literatures require mainly synchronic studies (e.g. *kāvya*), some mainly diachronic studies (e.g. *dharmasāstra*).

Although, in its present form, our enquiry is rather abstract, it is obvious that concentration on zones (mainly genres) helps to avoid the risk of overabstraction. Genres are uniform (see the list in the first paragraph of this section). Beyond that they help in a general manner to focus attention on the milieu, atmosphere, and general character of different parts of the literary material. «Seven Buddhas» are legend, «twenty-four Jinas» are science. The account of the *Janmābhiṣeka* of the Jina is baroque, the description of the hardships (*upasargas*) suffered by Mahāvīra is asceticism, and the repetition technique is intellectual mannerism. Hemacandra's *Mallināthacaritra* is composed in elegant style, but the style of the *Mallijñāta* is dry and originated in circles which mixed «fiction» with «non-fiction». There is thus no danger of sacrificing detail and concretion in the study of structural factors⁹³.

⁹³ F. UTLEY criticizes «overabstracting studies» on the line of A. DUNDES (*Life History vs. Structuralism*, in «Varia Folklorica», ed. by A. Dundes, Mouton, 1978, pp. 1-22). M. HARRIS feels that for K. PIKE «etic units... were... necessary evils, mere steppingstones to higher emic realms» (M. HARRIS, *Cultural Materialism*, in «Vintage Books», New York, 1980, pp. 35-6).

On the whole, « genre » designates a homogeneous literary ensemble but as indicated already we should not overemphasize the aspect of uniformity. The Universal History of the Śvetāmbaras includes at least two texts which deviate from the main stream in their treatment of the repetition issue (deviation in form but not in content). We are referring to the Kalpasūtra and the Mallijñāta⁹⁴ which are both earlier than the Āvaśyakaniryukti. Therefore, our description of « repetition in the UH » (UH in the sense of « all ancient works on the UH ») does not apply in all details to these two literary compositions.

The concept of « fields and zones » may give the impression that we are mainly concerned with the classification and arrangement of the literary material. This is, however, not the case. In the first place we want to focus, with the help of these terms, attention on distinct types of literary dynamism. This implies a tendency to introduce more and more categories (e.g. repetition) into the description of the texts.

Postscriptum

Most of the painstaking formal analyses presented in §§ 1-15 answer to a specific situation in Indian literature. Over and over again we come across *recurring structures* peculiar to a smaller or greater number of works. These recurring structures are factors which determine the production of the literary material and which were employed more or less *consciously* by the ancient authors (who knew what they did and were no mere media). The structures may also be called *generative principles*. They are clearly set off against all categories imposed upon the works by modern authors. Martin Pfeiffer with whom we discussed the situation (and the problem of describing it) used the German expression *Gebautheit* to characterize the impression conveyed by many works. This can be rendered as « state of being *built* or *fabricated* ». M. Pfeiffer had himself made similar observations in the field of the Brāhmaṇas.

The phenomenon (generative principles) is unmistakable but to isolate and identify it is not quite easy. A definition and a systematic survey is therefore not suggested. Rather should we start from the example given, viz. from « repetition ». Even if taken in a general sense, wide-spread repetition points to the existence of the said peculiarity. This is still more true of wide-spread « narrative repetition ». Ultimately we can isolate a « hard core » within Indian narrative literature which gives clear indications of generative principles (§§ 1-15) and helps to establish the concept as such.

The phenomenon may also be called an intellectual habit or a mental disposition of the ancient Indian authors. This « habit » is in evidence

94. G. Rogn, *Mallī-Jñāta*, Wiesbaden, 1983.

whenever our above terms (*italics*) strike the reader as appropriate. It is responsible for many if not all developments in the sense of the *Eigentümlichkeiten und Besonderheiten der Texte* noticed by German scholars.

Some cases may not fully answer to our description of generative principles so that it will become necessary to distinguish between a nuclear area and an « orbit » of merely related cases. In all these contexts, formal analysis is the key for a pointed description. However, « formal analysis » is a very general term and it should not be connected with a specified range of phenomena.

As just mentioned it is difficult to define « generative principles », and it is as a consequence also difficult to distinguish them from related concepts (e.g. « scholasticism » as described in § 18). This shows that systematization is always difficult. It will nevertheless be useful for Jainological studies to establish head categories and to arrange them at least in a semi-systematic manner.

§ 21. Abbreviations and Terms

— 2 / + 2	= See § 15.
Allomotif	= See « motifeme ».
Ant.	= <i>Antakṛddasāh</i> .
Av Studies I	= K. BRUHN, <i>Āvaśyaka Studies</i> , I (L. Alsdorf Com. Vol., pp. 11-49).
BARNETT, Ant.	= L. D. BARNETT, <i>The Antagaḍa-Dasāo and Anuttarovavāḍiya-Dasāo</i> , London, 1907.
Cluster	= See § 13 (and fn. 43).
DELEU, Nir.	= J. DELEU, <i>Nirayāvaliyāsuyakkhandha</i> , in « Orientalia Gandensia », 4 (1967), Leiden, 1969, pp. 77-150.
DELEU, Viy.	= J. DELEU, <i>Viyāhapannatti</i> , Brugge (Belgie), 1970.
DIXIT, EJ	= K. K. DIXIT, <i>Early Jainism</i> , L.D. Series 64, Ahmedabad, 1978.
Filler	= See § 10.
VON GLASENAPP, Jainismus	= H. VON GLASENAPP, <i>Der Jainismus</i> , Berlin, 1925 (repr. 1964).
Gṛha	= See § 9 (2), § 14, and fig. 8.
Hero-Variation	= See § 3.
Jñātā.	= <i>Jñātādharma-kathāh</i> .
JSK	= KṢU. JINENDRA VARNĪ, <i>Jainendra Siddhānta Kośa</i> , Jñānapīṭha Mūrtidevī Granthamālā (four parts), Saṃskṛta Grantha 38, 40, 42, 44, Bhāratiya Jñānapīṭha Prakāśana, Dillī-Vārāṇasī, 1970-73.
L. Alsdorf Com. Vol.	= <i>Studien zum Jainismus und Buddhismus</i> (Gedenkschrift für Ludwig Alsdorf), Wiesbaden, 1981.
LEUMANN, Aup.	= E. LEUMANN, <i>Das Aupapātika Sūtra</i> , Leipzig, 1983 (Abh. für die Kunde des Morgenlandes 8, 2), repr. 1966.
Motifeme	= See § 4, fn. 15.
Narrative Unit	= See § 3 (s.v. <i>hero-variation</i>).
PPN	= M. L. MEHTA and K. R. CHANDRA, <i>Prakrit Proper Names</i> (two parts), L.D. Series nos. 28, 37, Ahmedabad, 1970, 1972.
Sarpīṇī	= See § 9 (first part; Sanskrit term formed by us).
SCHUBRING, Āc.	= W. SCHUBRING, <i>Ācārāṅga-Sūtra</i> , Erster Śrutaskandha, Leipzig, 1910 (Abh. für die Kunde des Morgenlandes 12, 4), repr. 1966.
SCHUBRING, Nāyā.	= W. SCHUBRING, <i>Nāyādhammakahāo</i> , Mainz, 1978.
SCHUBRING, Worte	= W. SCHUBRING, <i>Worte Mahāvīras</i> , Göttingen und Leipzig, 1926.
Slot	= See « filler » (§ 10).
Standard Episode	= See § 10.
Sthāna	= See § 15.
Tabular Presentation	= This term refers to the enumeration of fillers (§ 10) in verses or (more rarely) in prose. See especially § 15.
Text	= See § 17, paragraph 2.
Triad	= See § 9, fn. 28.
UH	= Universal History, see § 9.
Varga Literature	= See § 2.
Variation Unit	= See « narrative unit ».
Varnaka-Repetition	= See « hero-variation ».
WEBER, Bhag.	= A. WEBER, <i>Über ein Fragment der Bhagavatī</i> , Teil I, Berlin, 1866; Teil II, Berlin, « gelesen » 1866.
Work	= See « text ».

Abbreviations in figs. 1-10: see the sections where the graphs have been explained.

LINES		LINES	
311	adhyañña VI 2.	311	Kṛgga (t)
311-403	hero VAR 1 vis-ā-vis VII 2	315-320	Sukṛga (5)
311-403	Atiṇakā. carita (VI 3)	320-329	Yāṇḍikya (43)
405-407	va ^o REP (Ajjā Suhama, Antakṛddasāh, Bhag.)	329-330	Yāṇḍikya (7)
407-414	adhyañña VI 2	330-337	Yāṇḍikya (11)
414-448	adhyañña VI 2	337-343	Yāṇḍikya (9)
448-453	adhyañña VI 2	343-347	Yāṇḍikya (10)
453-460	adhyañña VII 1	347-353	Yāṇḍikya (10)
460-463	adhyañña VII 1	353-357	Yāṇḍikya (10)
463-497	adhyañña VII 1	357-363	Yāṇḍikya (10)
498-504	adhyañña VII 1	363-367	Yāṇḍikya (10)
		367-373	Yāṇḍikya (10)
		373-377	Yāṇḍikya (10)
		377-383	Yāṇḍikya (10)
		383-387	Yāṇḍikya (10)
		387-393	Yāṇḍikya (10)
		393-397	Yāṇḍikya (10)
		397-403	Yāṇḍikya (10)
		403-407	Yāṇḍikya (10)
		407-414	Yāṇḍikya (10)
		414-448	Yāṇḍikya (10)
		448-453	Yāṇḍikya (10)
		453-460	Yāṇḍikya (10)
		460-463	Yāṇḍikya (10)
		463-497	Yāṇḍikya (10)
		498-504	Yāṇḍikya (10)

adhyañña total: 10 + 8(10) + 13 + 10 + 10 + 10 + 16 + 13 + 10 = 90(92)

Quantification (Suttāgame lines)

Antakṛddasāh	874
Ant. III 8	160
[Jñatā. I	5244]
[Jñatā. II	255]

Fig. 2: Antakṛddasāh VI 2 - VIII.

कोडि लक्ख ५०	कोडि लक्ख ३०	कोडिलक्ख १०	कोडि लक्ख ५
उसभ	अजित	संभव	अभिनंदन
कोडीण णउतिसहस्सा	कोडीण णव सहस्सा	कोडीण णवसयाइ	कोडीओ णवति
सुमति	पउमप्पह	सुणास	चंदप्पभ
कोडिओ णव	कोडी ऊणाय १००	६६२६००७ सागर ५४वरि०	सागर ३०
पुण्णवंत	सीतल	सेउजंस	वासुपुज
सागर ५	सागर ४	सागर ३ ऊणाइ पळियवउत्तभोगहिं ३	
विमल	अणंतइ	धम्मस्स	
पलितइ १२	पलित चउत्तभाओ १ उणउ वासकोडि १	वास कोडि १	वास लक्ख ५४
संति	कुंयुस्स	अरस्स	महिस्स
वास लक्ख ६	वरिसलक्ख ५	वास सहस्सा ८३७५०	वाससया २५० पांथ
मुणिमु.	नमिस्स.	णेभिस्स	वर्धमान.

Fig. 4: Antaras (see § 12 and fn. 41 *ibid.*):

ऋषभः	भरतः	घनंशि	पूर्वल्पाः
अजितः	सगरः	५००	८४
संभवः	०	४५०	७२
अभिनन्दनः	०	४००	६०
सुमतिः	०	३५०	५०
पद्मप्रभः	०	३००	४०
सुपादः	०	२५०	३०
चन्द्रप्रभः	०	२००	२०
सुविधिः	०	१५०	१०
श्रीतलः	०	१००	२
श्रेयांसः	०	९०	१
वासुदेव्यः	०	८०	वर्षल्पाः
विमलः	०	७०	८४
जनन्तः	०	६०	७२
धर्मः	०	५०	६०
०	मधवान्	४५	३०
०	सनकुमारः	४२॥	१०
शान्तिः	शान्तिः	४१॥	५
		४०	३
		४०	१

कुन्धुः	कुन्धुः	वर्षल्पाः
भरतः	०	३५
०	०	३०
०	पुरुषपुण्डरीकः	२९
०	०	२८
०	वृत्तः	२६
महिः	०	२५
सुमतः	पद्मः	२०
०	०	१९
नमिः	हरिष्यः	१५
०	जयः	१२
नेमिः	०	१०
०	वृद्धः	९
पार्थः	वसुदत्तः	९ वृत्ताः
वीरः	०	७ वृत्ताः
		१२ वर्षाणि

Avaśyakaniryukti with Jñāna-sāgara's Avacūrṇi (DLJP 108. 1965), p.251.

Fig. 8: Grhas (etc.) Jinās 1-16 and 17-24 (see § 14).

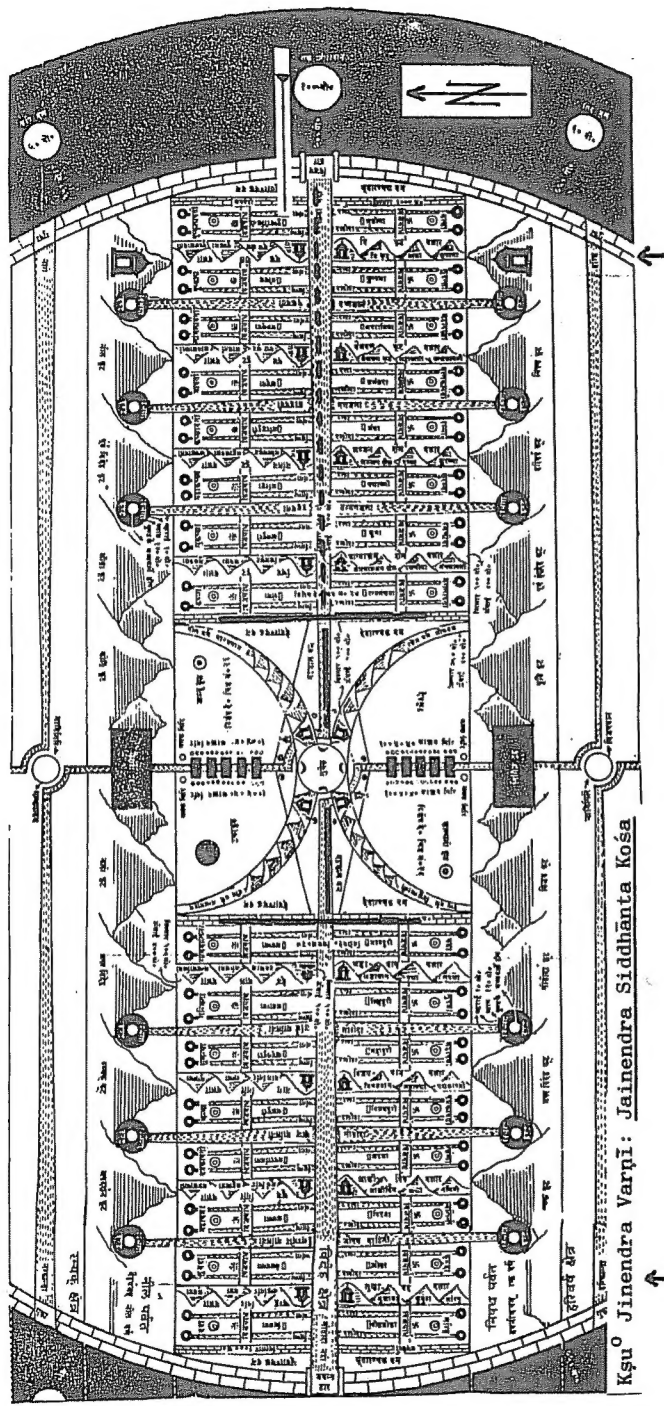


Fig. 10: Central portion of Jambūdvīpa (Mahāvīdeha etc.). See § 15 and fn. 54.